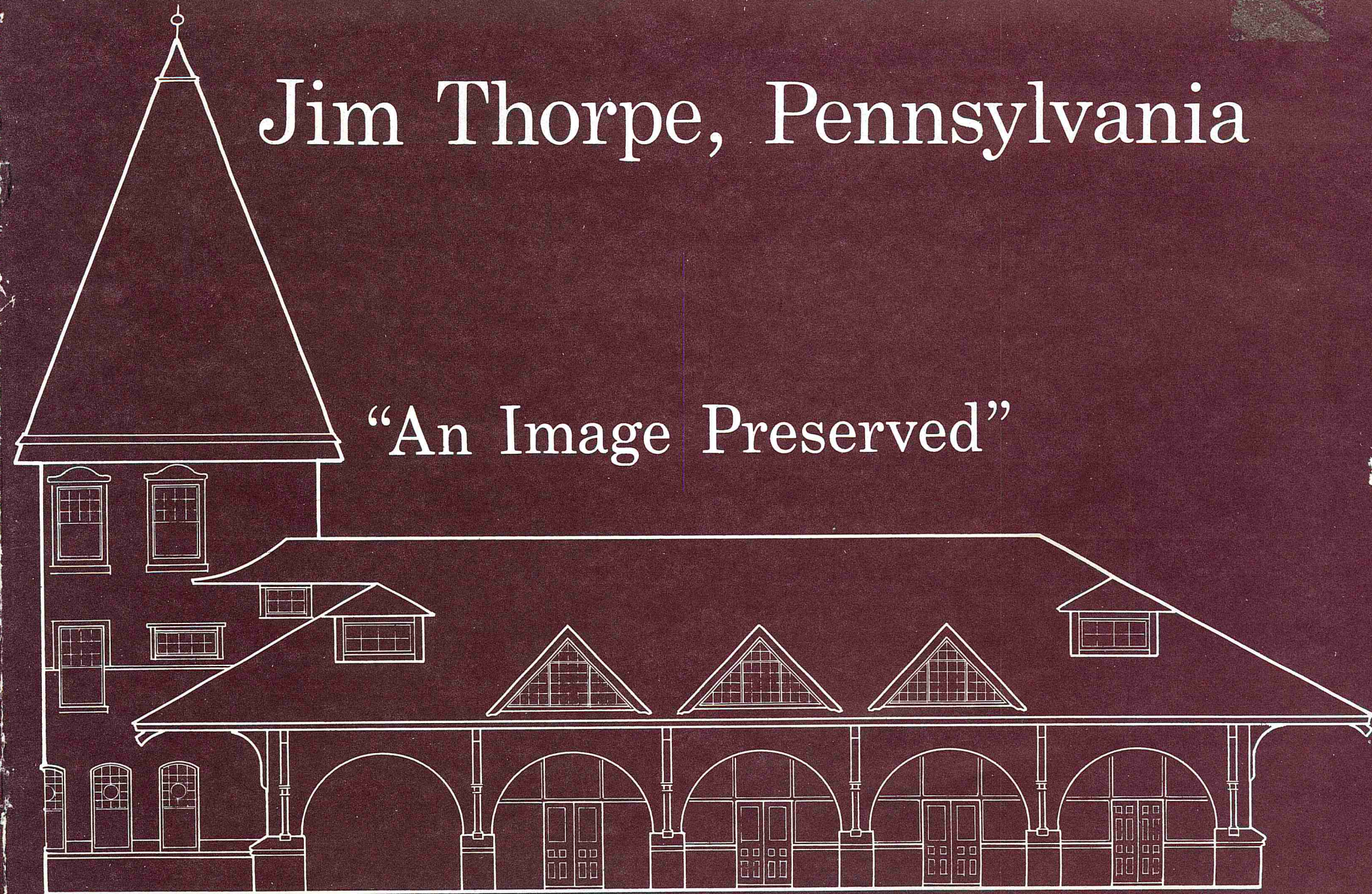
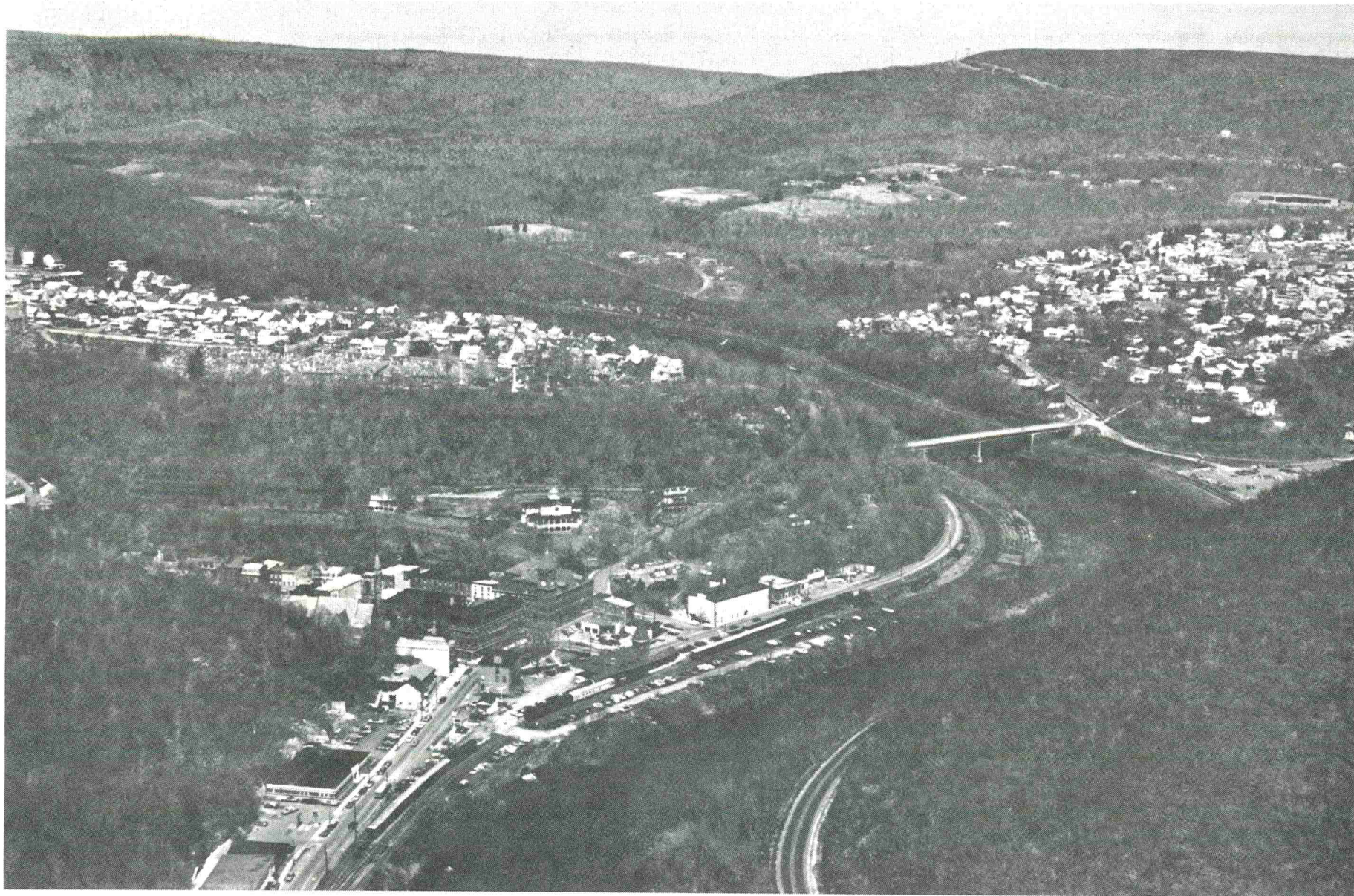


Jim Thorpe, Pennsylvania

“An Image Preserved”

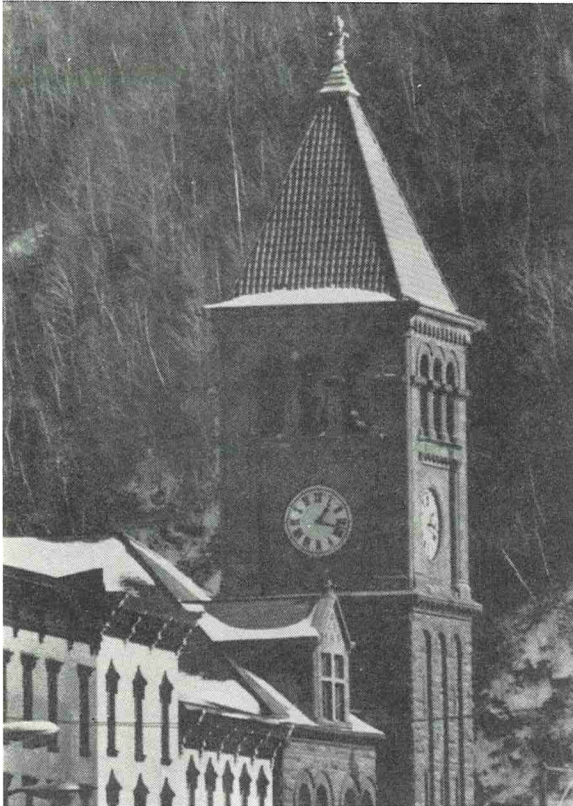




View of Jim Thorpe from Flagstaff Park lookout. The neighborhoods of Old Mauch Chunk Historic District and "the Hill" are left of the Lehigh River and East Jim Thorpe is to the right.

Cover: Former Jersey Central Railroad Passenger Station - "Old Mauch Chunk Landing" and Visitor Information Center

Jim Thorpe, Pennsylvania



Carbon County Courthouse

“An Image Preserved”

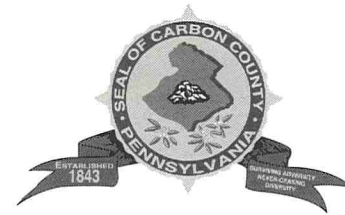
Prepared by: Donna J. Carney, Historical Preservation Consultant

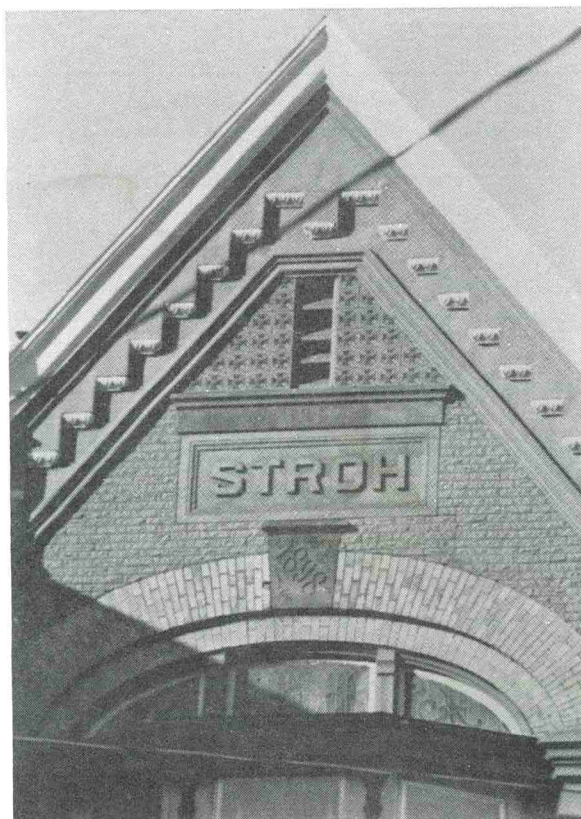
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Other Acknowledgements: Carbon County Commissioners, Redevelopment Authority of Carbon County, Jim Thorpe Borough Council, Main Street Jim Thorpe – Committee and Staff.

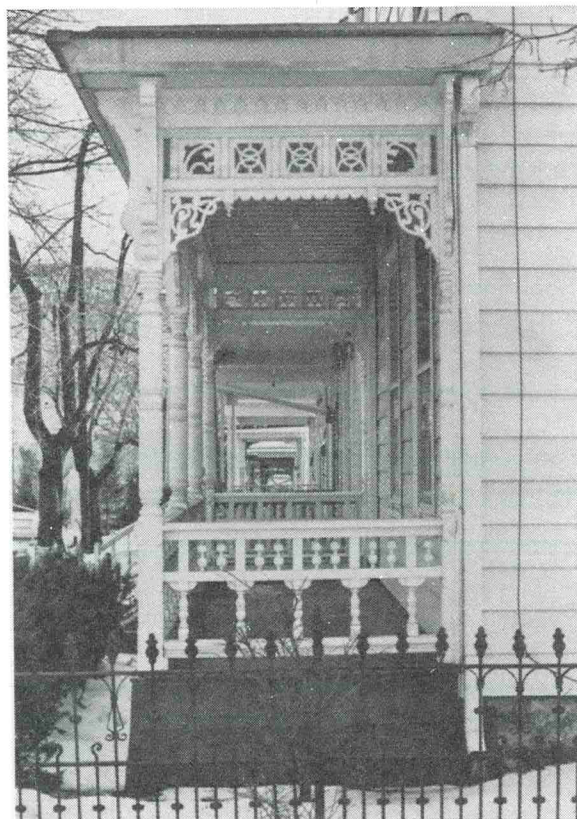
Early photographic views of Jim Thorpe courtesy of Joe Sebelin.

2001 Update: Funding received through the Pennsylvania Department of Conservation & Natural Resources Heritage Parks Program, Delaware & Lehigh National & State Heritage Corridor Commission and the County of Carbon. Photos by Fritz Spokas. Edited by Elissa G. Marsden and Darlene Nothstein.





38-40 Broadway

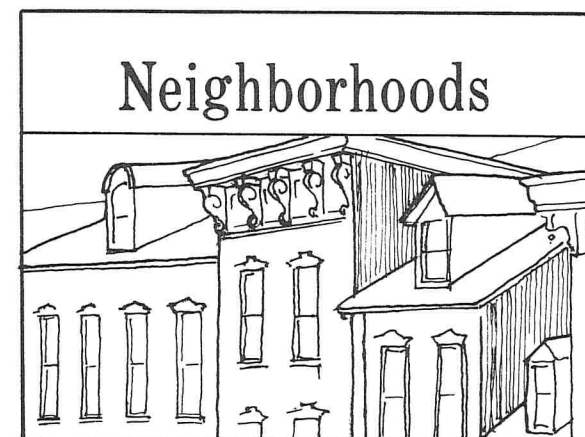


Fourth Street



127-129 South St.

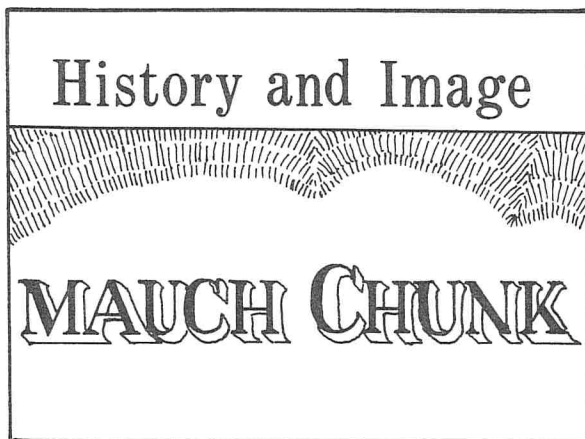
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The most visible reminder of Jim Thorpe's heritage is its architecture. The remarkable collection of 19th century Victorian buildings is a symbol of the town's prosperous past role as a major coal transfer point and tourism center. The siting of the buildings, significant in themselves, creates the town's unique image of dense narrow valley, terraced hillsides and spectacular views.

Beginnings

The earliest coal operations, about 1815, laid out a wagon road along the creek from the coal fields to the river. The growing settlement along the Lehigh River, known as "Coalville" at first, was later called Mauch Chunk, an Indian name for Bear Mountain, located on the opposite side of the river. Among the early buildings were saw mills, a grist mill, workshops and dwellings. Sixteen stone houses were completed at the lower end of Broadway, the main street through the valley, in 1823. These were all alike; small, thick-walled, with a door and one window below and two square windows above, finished in "pebble-dashed" style. (Similar stone company houses, built in the 1840's, still survive in "Stone Row", Branchdale, Pa.)

The Mansion House, begun in 1824 at the lower end of Susquehanna Street, was proclaimed the "largest hotel in America" with additions made in 1874 to accommodate 300 guests. Also in 1824, nineteen log buildings were erected along the valley.

Merchant entrepreneurs Josiah White, Erskine Hazard and George Hauto, formed the Lehigh Coal and Navigation Company in the 1820's, developing the transport of anthracite coal via the Lehigh and Delaware canals. English, Welsh, and Irish immigrants were attracted to the area as mining and building work boomed.

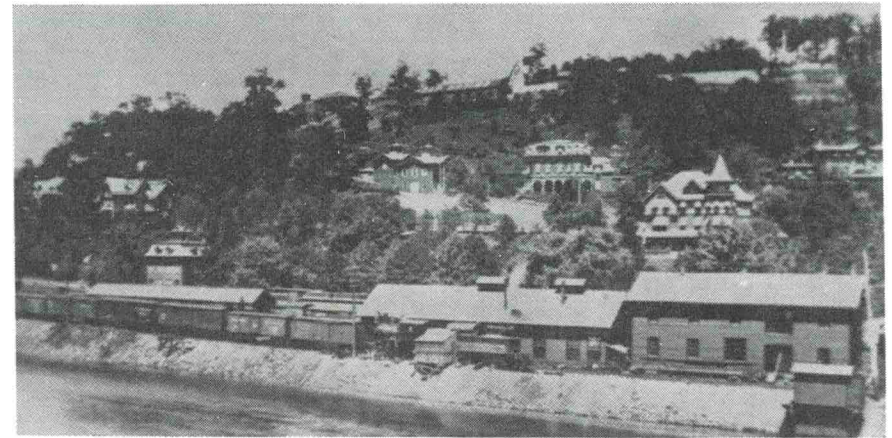
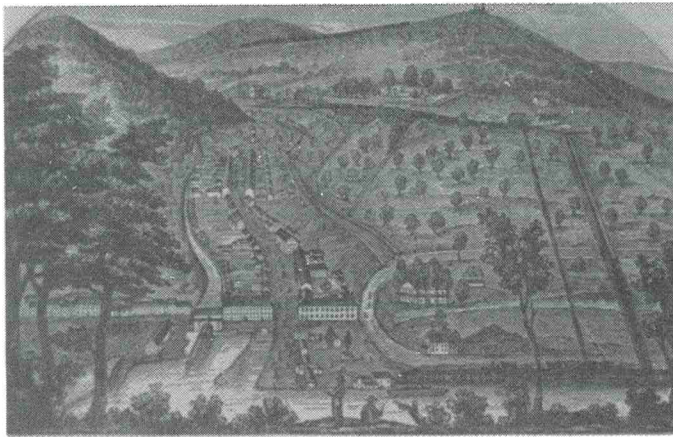
Prior to 1832, all land and improvements were owned by the Lehigh Coal and Navigation Company, the town at this time having a population of about a thousand people and including 150 buildings. The company began to sell lots in 1832 and with the opportunity of individual enterprise, various minor industries sprang up. Among them were the Carbon Furnace, an iron foundry, established in 1839, a wire mill in 1849, and a gas company in 1856. Two hotels, the Broadway House and the White Swan Hotel, were erected in 1833. The town grew in local importance when it became the county seat of the newly formed Carbon County in 1843.

Houses were built into the rocky hills on either side of the narrow valley which caused an early visitor to remark:

"It is a bird's nest of a place - hemmed in by high and steep mountains on all sides ... The houses, which are generally very neat and credible structures, are built on the sides of the mountain ... There are two principle hotels, which are much frequented during the summer months by travellers and tourists." (*Pictorial Sketchbook of Pennsylvania* by Eli Bowen, 1852.)

There was also little choice but to build over the creek, convenient as a steady water supply and for turning the water wheels of several mills which were later built over it.

Buildings of the canal era, 1820's-1850's, are limited in number due to periodic flooding and fire. The flood of 1862 damaged over forty buildings and destroyed the canal upstream from Mauch Chunk. The fire of 1849 burned up both sides of Broadway, consuming about thirty buildings, including the courthouse and jail.



Prosperity

The era of reliance on the canals came to a close in the 1850's as Mauch Chunk became a prominent rail transfer point for coal until the 1920's. This change came about largely through the formation of the Lehigh Valley Railroad by a local self-made millionaire entrepreneur and philanthropist - Asa Packer.

The operations of the Lehigh Valley Railroad brought on a period of prosperity, through both industry and the town's new role as a center for excursion tourism, particularly from the 1870's-1920's. The Switchback, a gravity railroad, was built in 1827 by the Lehigh Coal and Navigation Company to haul coal from Summit Hill to the canal boats. It was abandoned in 1870 with the advent of the steam railroad and was converted into a pleasure ride, attracting thousands of visitors to the "Switzerland of America". A travel brochure, "Around the Switchback; the Oldest Railroad in America", declares: "You may travel thousands of miles and it will be difficult to find any locality so truly picturesque."

Building was most continuous between the 1850's-1890's. Architecture became a symbol of wealth not only seen in the varied townhouses of "Millionaire's Row", but in larger public and commercial buildings

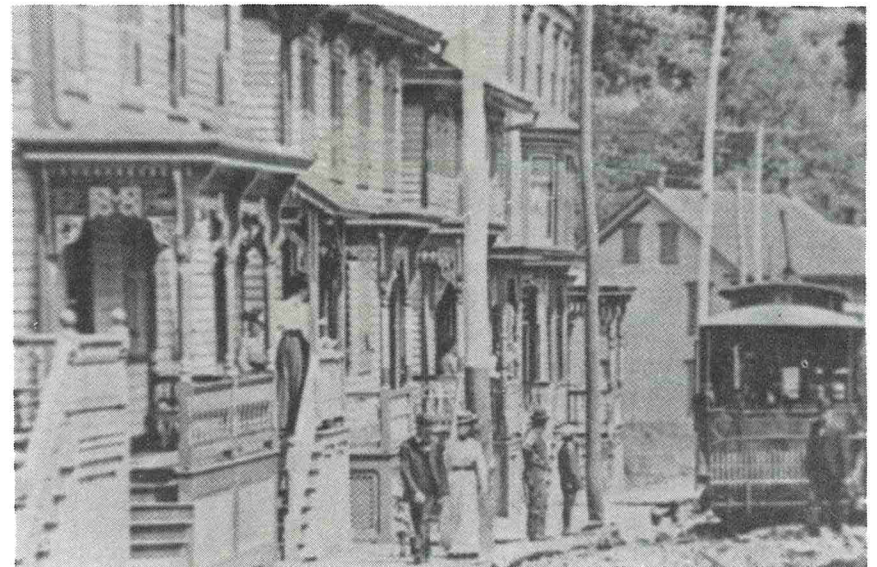
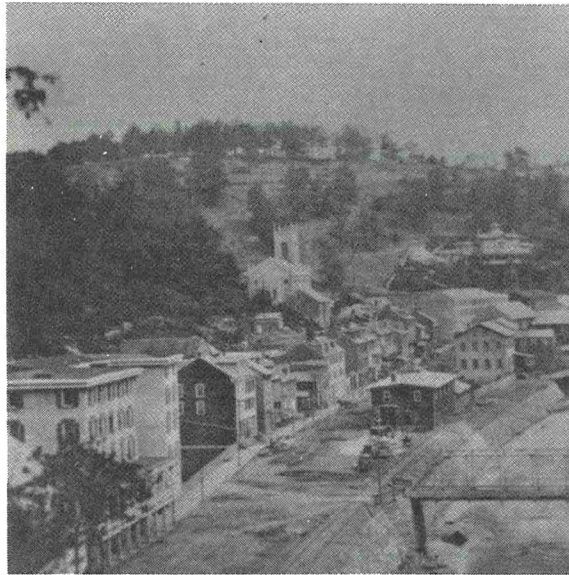
as well. Industry and businesses at the end of the century included A. Pardee Mauch Chunk steam flour mills, West End Brewery, Schweibinz Eagle Brewery, Pfau Boot and Shoe Manufacturing Company, Stroh Mauch Chunk Iron Works, Ernest Silk Mill, a flour and feed, carriage shop, cigar factory, among many other smaller businesses and stores, restaurants and saloons.

Decline

With the decline of the coal industry in the 1920's, the town lost its industrial prominence and entered a period of economic decline. A hopeful solution for economic ills came when the two boroughs - Mauch Chunk and East Mauch Chunk - were united to form one borough, Jim Thorpe, in 1954. The widow of the famous Olympic athlete offered her husband's name and body as a uniting symbol, in exchange for a proper memorial, which his own Oklahoma hometown could not afford.

Left: Early engraving of Mauch Chunk from Pictorial Sketchbook of Pennsylvania, Eli Bowen, 1852. Right: View of "Mansion Hill" c. 1890. Foreground - Jersey Central Railroad. On the hill, station of the Switchback Railroad after being converted into a pleasure ride.

*Right: View down Susquehanna Street in the 1860's.
 Far right: Residence and grounds of Hon. John Leisenring, c. 1870's. (house was moved to Fourth St.)
 Bottom left: South side of Market Square looking up Broadway after flood of 1901. Bottom right:
 "Gingerbread" porches of rowhouses on upper Broadway after flood of 1901.*



Today

Jim Thorpe is fortunate. The majority of its rich and varied Victorian architecture still survives – crowding both sides of Broadway and dominating the downtown market and Hazard Squares.

In 1977, out of a growing concern to preserve Jim Thorpe's unique image, over three hundred properties, representing the earliest and most intact area of town, were nominated to the National Register of Historic Places as part of "Old Mauch Chunk Historic District".

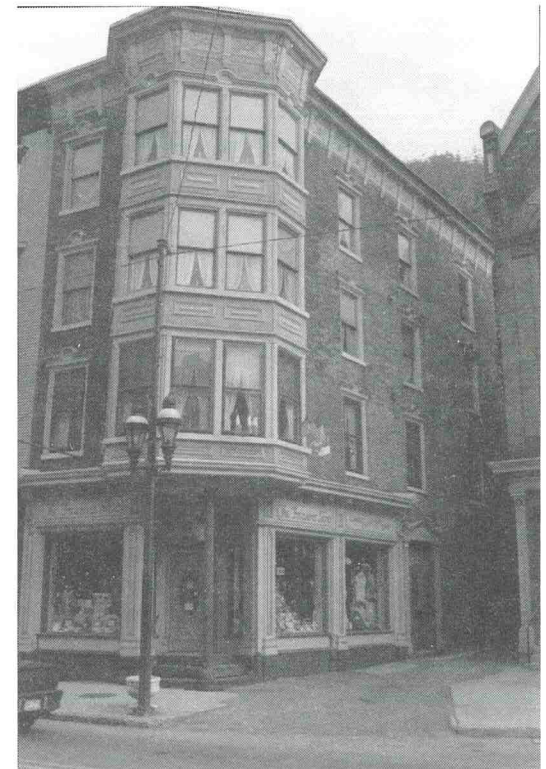
Major preservation activity has included the adaptive reuse of the Central Railroad Station into a visitor's center, offices, bank and the successful conversion of the Lehigh Coal and Navigation building into an apartment complex for the elderly.

The Jim Thorpe National Bank has restored its facade with ornate cast iron first story front. The Mauch Chunk Opera House, originally designed as a market and entertainment center, is being renovated as a regional theater and cultural center, with the first phase of work completed. Instead of rebuilding the Dimmick Memorial Library after a 1979 fire gutted its interior, local initiative was responsible for the meticulous restoration, incorporating a rear addition. The Eagles building has regained its former prominence as a focal point in Market Square with the restoration of its three-story corner tower bay and reinstallation of its Victorian storefront.

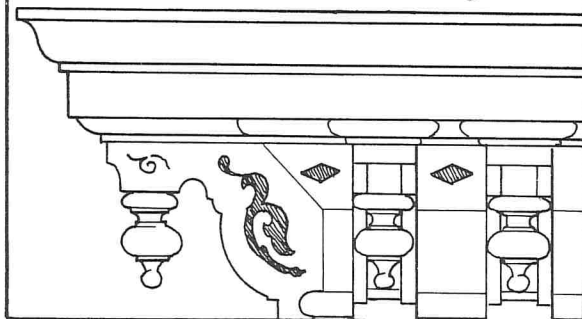
On a smaller scale, there is everyday maintenance and retention of detail which illustrates a pride and commitment by Jim Thorpe residents to preserve the architectural character of its neighborhoods.



Below: The former Eagle's building facing Market Square. Left: Elaborate cast iron entrance of the Jim Thorpe National Bank on Market Square.



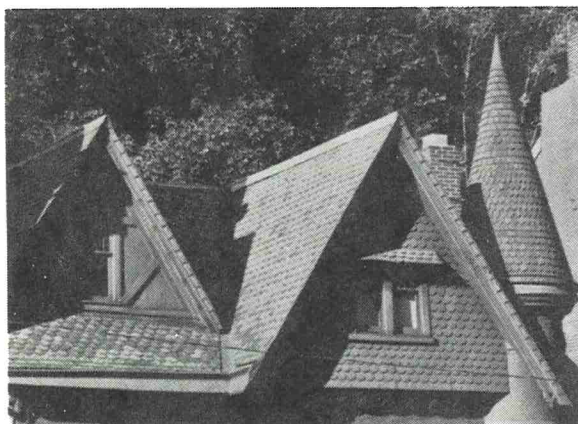
Architectural Styles



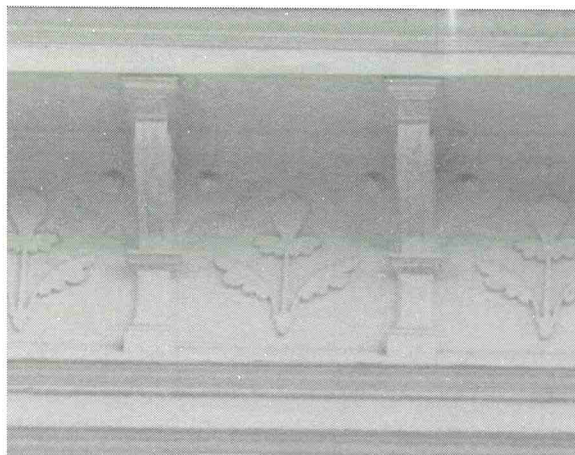
Architectural style is defined by characteristics of construction, form, detail and ornament inspired by a particular historic period.

The majority of architecture in Jim Thorpe can be characterized as Victorian – referring to a wide range of stylistic influences of the last half of the 19th century. In contrast to simpler earlier building forms, buildings of this period are widely varied, representing an eclectic mix of styles.

The increase in personal wealth in the last quarter of the century and the desire to keep up with the latest style is reflected in homes of the wealthy, such as Asa



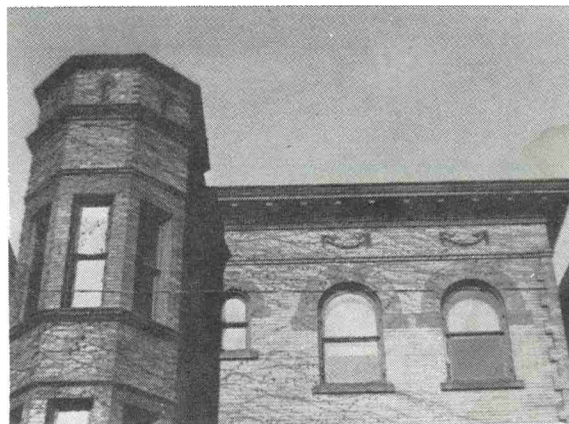
70 Broadway



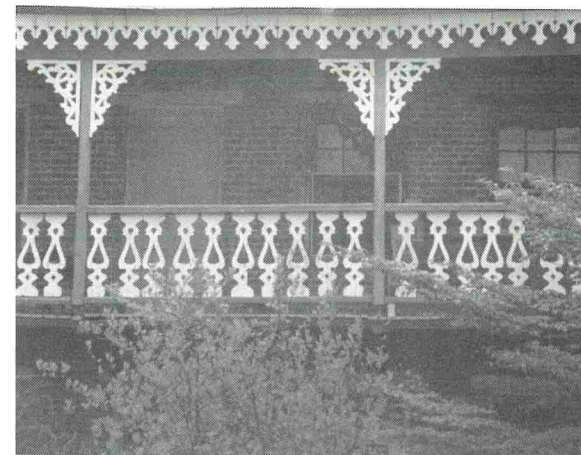
26 W. Broadway

Packer's "Italianate" mansion and "Millionaire's Row" on Broadway, as well as in more modest homes. The latest designs were now available to the general public through house pattern books and house plans published in national journals. The owner or builder was free to pick and choose from a smorgasbord of stylistic variations.

Alterations to porches, shutters, roofs, windows and doors were part of the building's growth and change. Some of these adaptations were an attempt to keep up with the latest style. A common practice was the application of brackets to the eave to imitate the "Italianate". In the 1880's, such classically-inspired



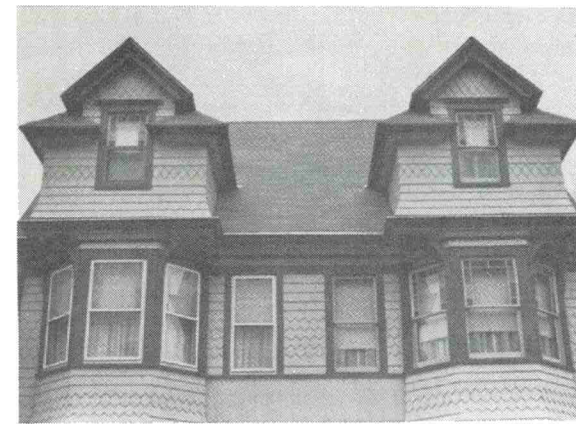
62 Broadway



42 W. Broadway

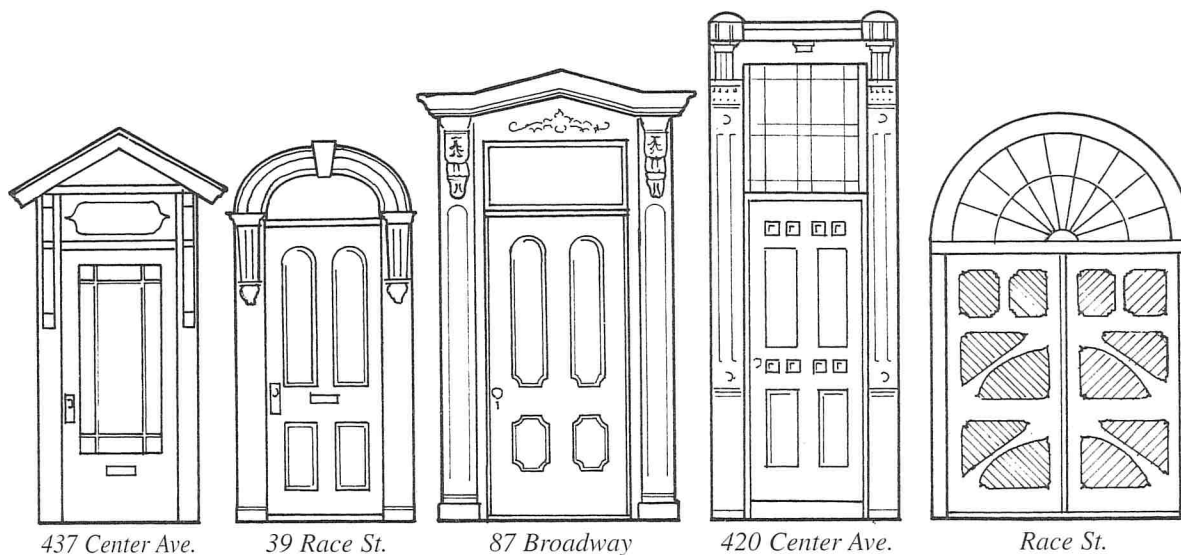
features as pilasters, Ionic columns, garlands and Palladian windows were part of the updating trend. Because of this ongoing change in popular styles, it is not uncommon to see elements of several stylistic periods combined on one building. This is one of the reasons it is not possible to attach a stylistic label to every building.

Each building takes on its own characteristics by the type and extent of applied ornament and alterations. Ornamental details can be found as simple window trim or in a more ambitious treatment of porch, cornice, bay window, dormer, roofline and siding.

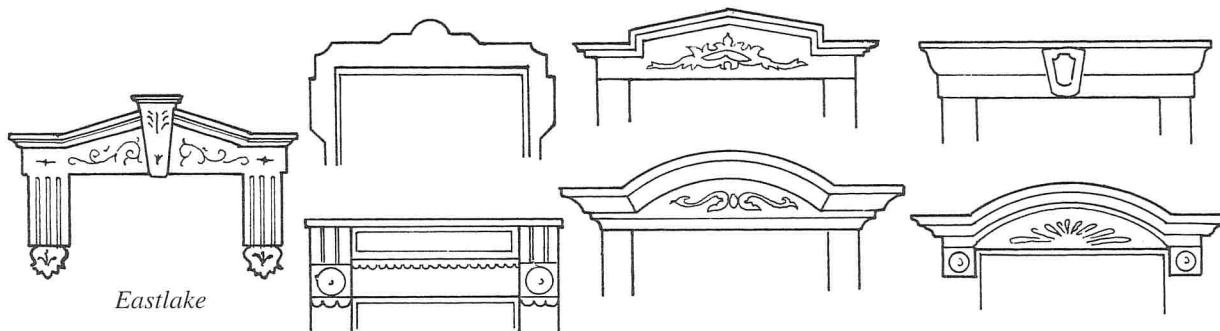


77 W. Broadway

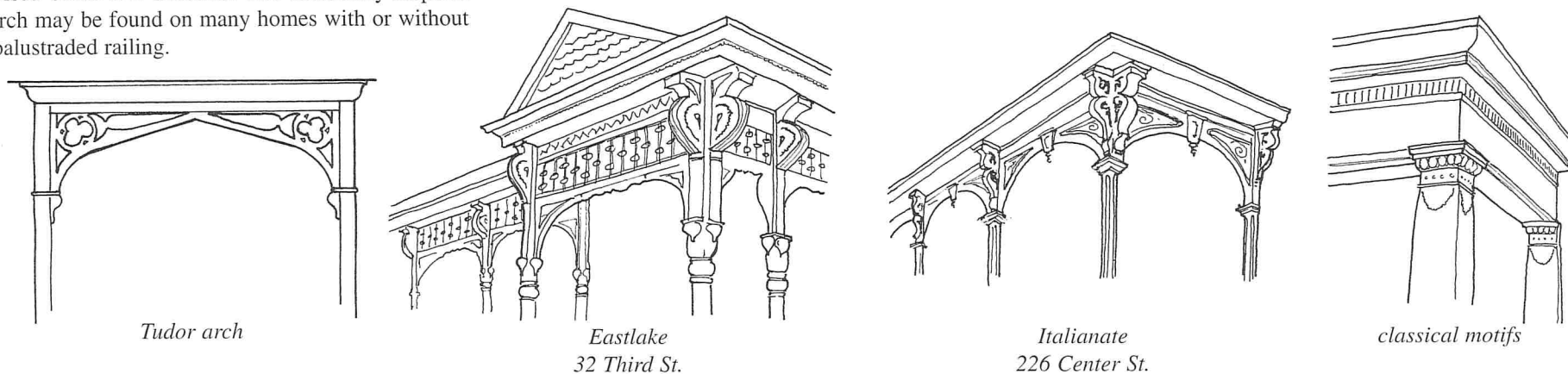
Doorways in Jim Thorpe show a great variety in decorative treatment and are often the most highly ornamented building feature. From left: canopied entrance to a modest house, two hooded Italianate doorways, a door adjacent to a storefront and a warehouse double with semi-circular window.



Window heads are found in many variations of shape and decorative detail. The Eastlake window head (and porch) shown here represent a style of ornament characterized by turned machinery ornament – “spool and spindle”, incised and drilled designs.



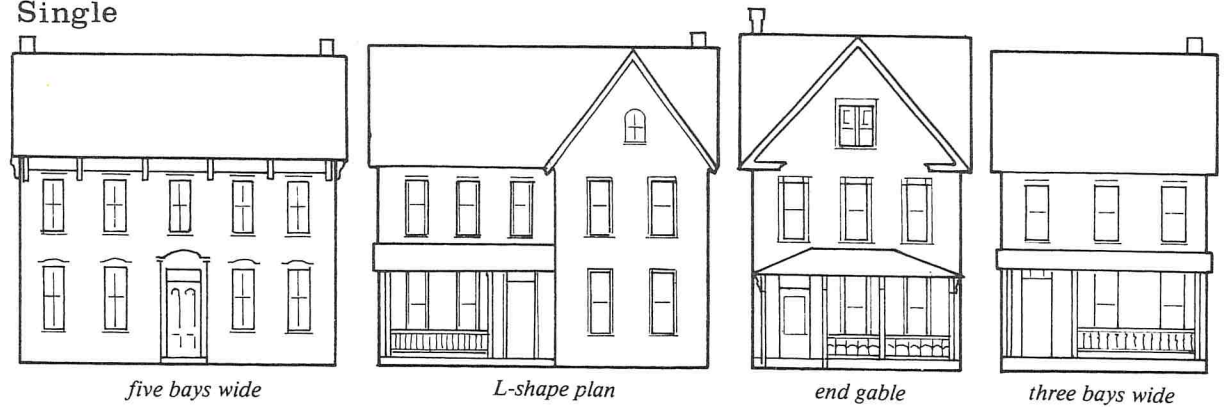
The porch motif of Tudor arch and trefoil cutouts of Gothic inspiration is used singly or in a series of arches on a number of homes. The Italianate-inspired porch uses rounded arches on delicate columns with incised scroll-like brackets. The classically-inspired porch may be found on many homes with or without a balustraded railing.



Vernacular House Types

These examples represent vernacular house forms repeated throughout Jim Thorpe. Vernacular refers to local traditional building variations, not representative of any architectural style, designed by carpenters/builders rather than architects. These houses are individualized through a wide variety of window and door trim and porch ornament.

Single

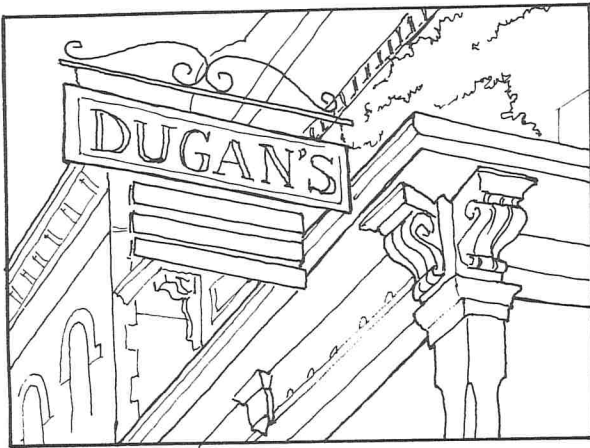


Double



Rowhouse



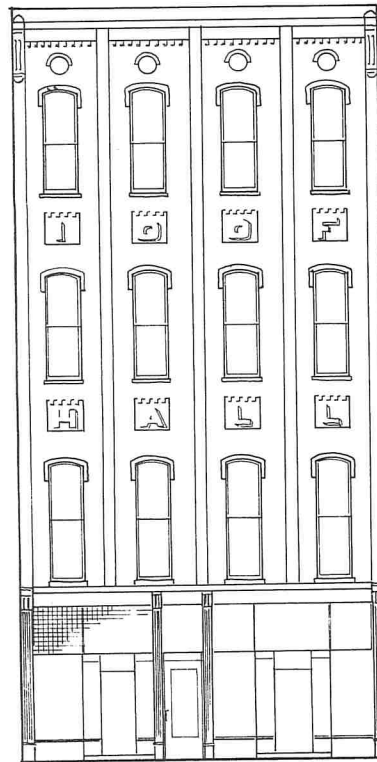


Commercial / Storefronts

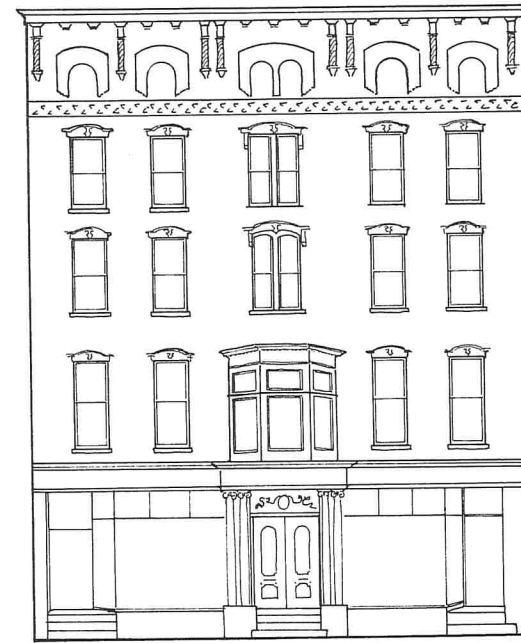
The commercial building of early years in Jim Thorpe was generally an undecorated frame structure, three or five bays wide with a central door and gable roof with dormers, resembling homes of the period. All of these early buildings were either destroyed or enlarged and altered, generally using Italianate detailing, the dominant style of the second half of the 19th century. Typical features included projecting bracketed cornices and tall narrow windows. Storefronts featured cast-iron columns with elaborate doors and windows.

The early 1900's marked the beginning of installations of large display windows and prism glass transoms, as in the I.O.O.F. building. These windows are valuable today, as then, for the diffused natural daylight they admit into a store. Large windows were also framed in narrow wood columns, simulating cast iron. This storefront type, with its recessed doorway, was incorporated into residential building forms, as at 505 Center St. and 531 North St. in East Jim Thorpe.

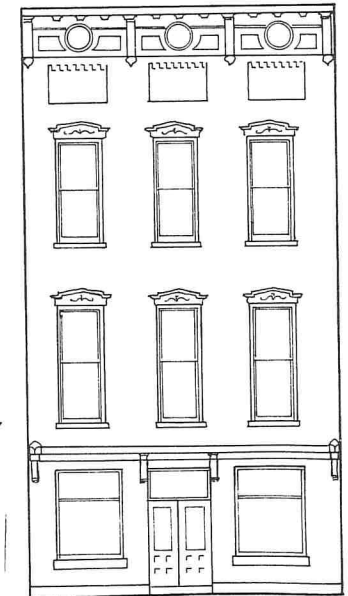
The one-story frame shoe repair shopfront at 533 Center St. is one of several one-story shops, free-standing or adjoining a house.



41 Broadway, I.O.O.F.

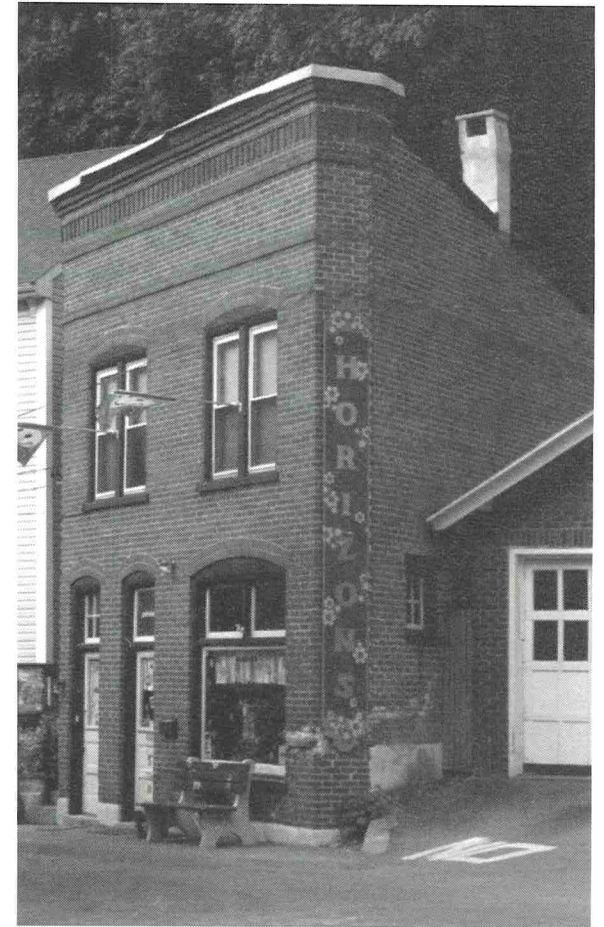
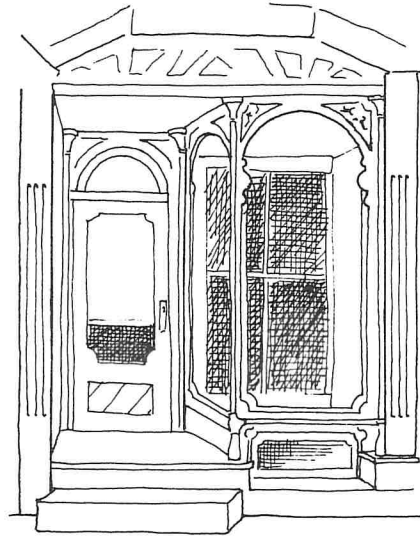


7 Broadway



5 Hazard Square

Opposite page: Left - I.O.O.F. building storefront with glass prism transom, from the early 20th century. Center - one-story shopfront with narrow wooden columns and arched window frames at 242 Center Ave. Right - A former meat market, occupying a triangular lot at the upper end of Race St.



34-36 Susquehanna St.



63-65 Broadway



531 North St.



505 Center St.

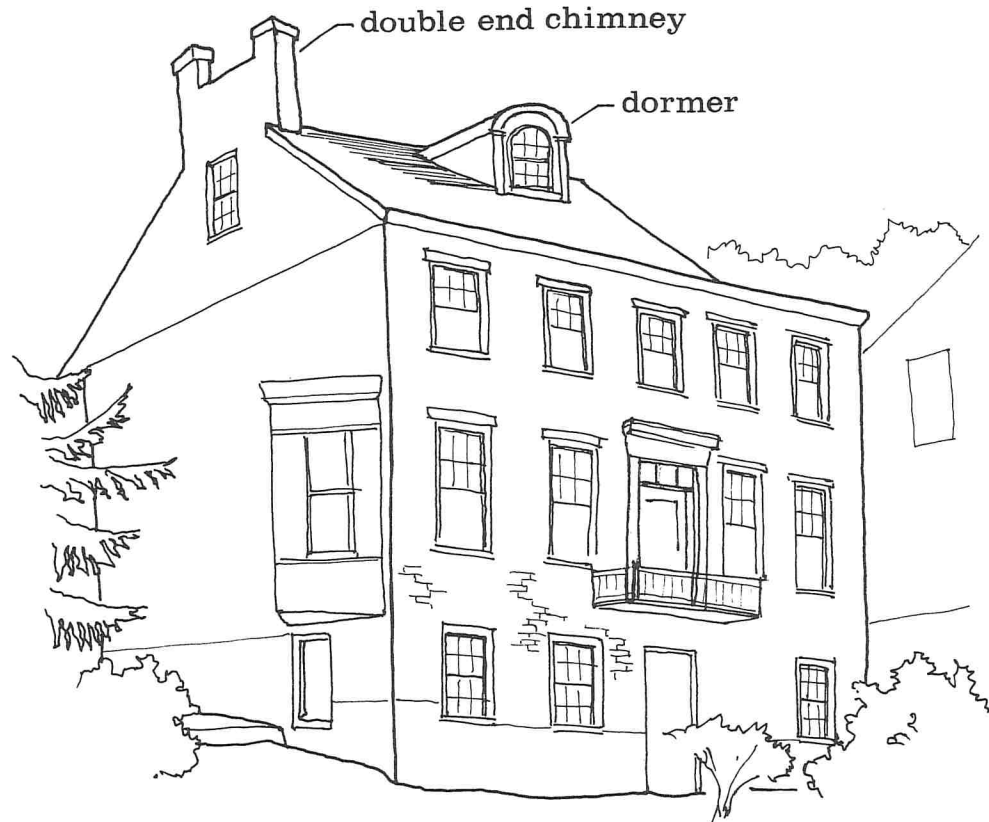


533 Center St.

Early Period

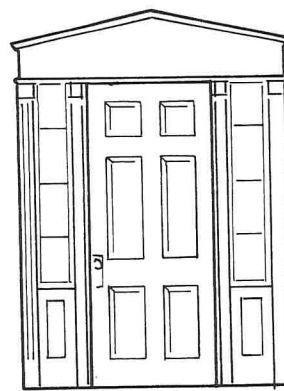
Before the Victorian era brought in an eclectic mix of stylistic elements, the predominant house construction in Jim Thorpe was a simple vernacular boxy form – carried over from the earlier Georgian and Federal eras of the 18th and early 19th centuries. Ornament was restrained and usually limited to the front doorway and dormers. Single homes were usually five bays wide, two or three stories high with dormers in the gabled roof and built of wood or brick, sometimes plastered for a smooth appearance. (This five-bay facade with dormered gable was a house type that persisted throughout the 19th century, incorporating later stylistic details.) Two brick double houses on Race St. are early examples which survive without extensive alterations.

- flat window lintels
- symmetrical facade
- multi-paned sash windows, 6 over 6 paned
- low pitched gable roof
- end chimneys
- pedimented dormer window
- simple transom and/or sidelights around front door
- rectangular paneled door, four or six panels

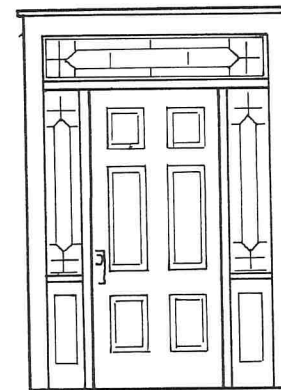


61 W. Broadway

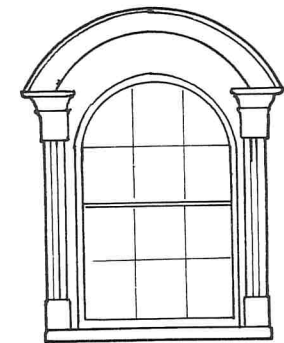
five bay facade



30 W. Sixth St.



319 Center St.



dormer window

Gothic-Inspired

Architecture inspired by the Gothic or medieval period appears throughout the 19th and early 20th centuries as different interpretations.

The Gothic Revival style was popularized through house design pattern books, particularly by the influential landscape architect, A. J. Downing in his "The Architecture of Country Houses", 1850. The "American Cottage" style which developed, combined elements of Gothic and Italianate, with an emphasis on the "picturesque", with steep gable roofs and asymmetrical massing. The L-plan cottage at 435 Center St. is one of the few examples of this house design in Jim Thorpe.

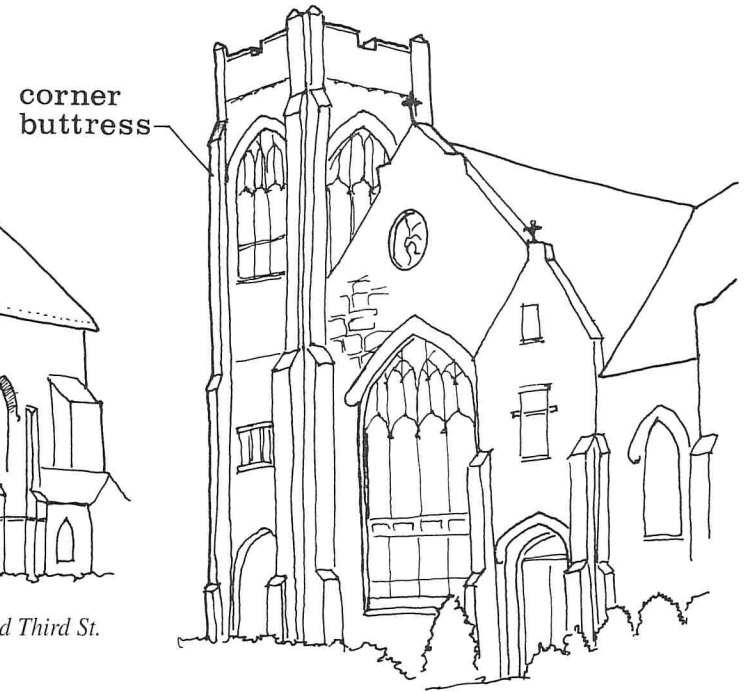
Carpenter gothic refers to the use of decorative sawn woodwork trim, an imitation of Gothic church windows tracery. Many porches are decorated with this lacy jigsaw trim.

Victorian Gothic was especially applicable to churches, the source of its inspiration. The Victorian interpretation uses a wider variety of exterior materials and colors, as in the use of rough and smooth stone, and shows a more elaborate use of Gothic-inspired trim.

- vertical emphasis
- irregular massing
- steep gable roofs
- cross-gables
- pointed arch (lancet) windows
- projecting bays
- stepped buttresses and crenelated towers (churches)
- window tracery
- hood moldings over windows



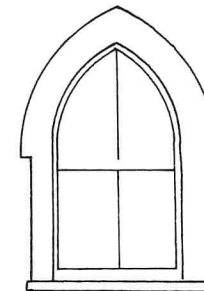
Former St. John's Episcopal Church, Center and Third St.



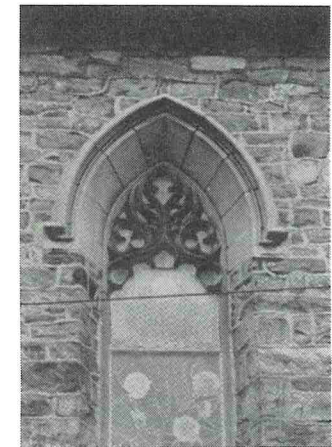
St. John's Lutheran Church, South Ave. (the Hill)



435 Center St.



lancet window

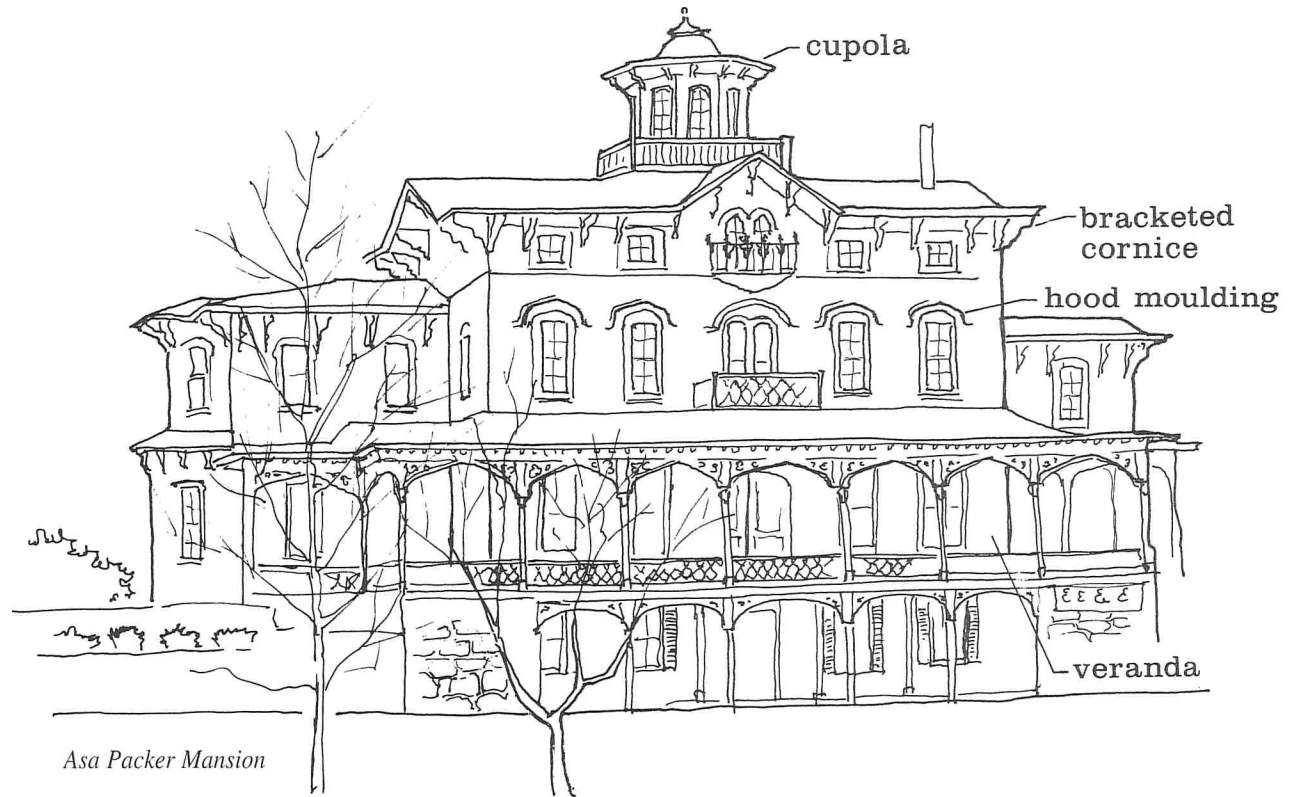


*stone window tracery,
St. John's Episcopal Church*

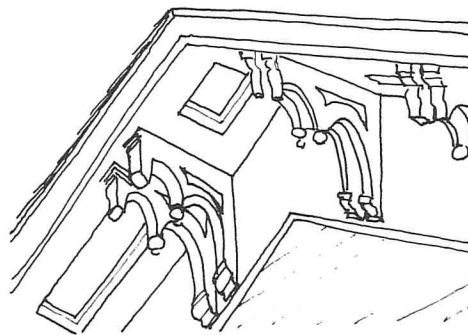
Italianate

The Italianate style emerged as early as the 1850's when Americans were searching for a romantic, picturesque style to imitate. The Italianate style was inspired by the palaces and villas of 16th and 17th century Italy. As the style grew in popularity, many earlier homes were "modernized" through the addition of brackets – the trademark of the style. This "bracketed" style remained popular throughout the 1870's and 1880's, applied to many commercial buildings and homes throughout Jim Thorpe.

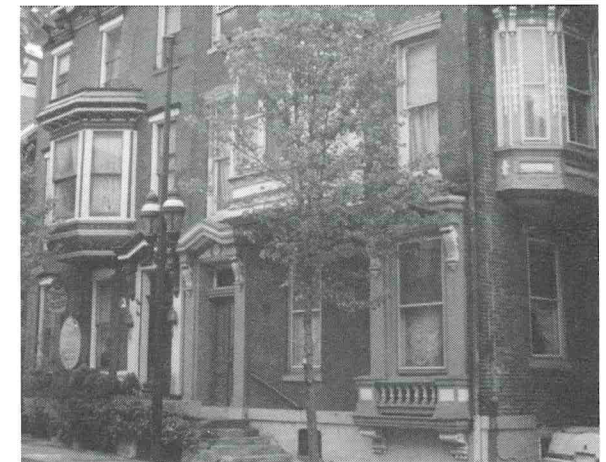
- wide eaves, supported by brackets
- brackets in a variety of forms – scrolled, incised, with pendant
- round-headed windows, grouped in two or three
- low-pitched hipped or gabled roof
- cupola
- balustraded verandas and entrance porches
- balcony with cresting
- paneled double doors
- tall first floor windows
- ornate treatment of cornice and window trim
- heavy entrance door hood on consoles
- paneled molding in cornice



Asa Packer Mansion



bracketed cornice



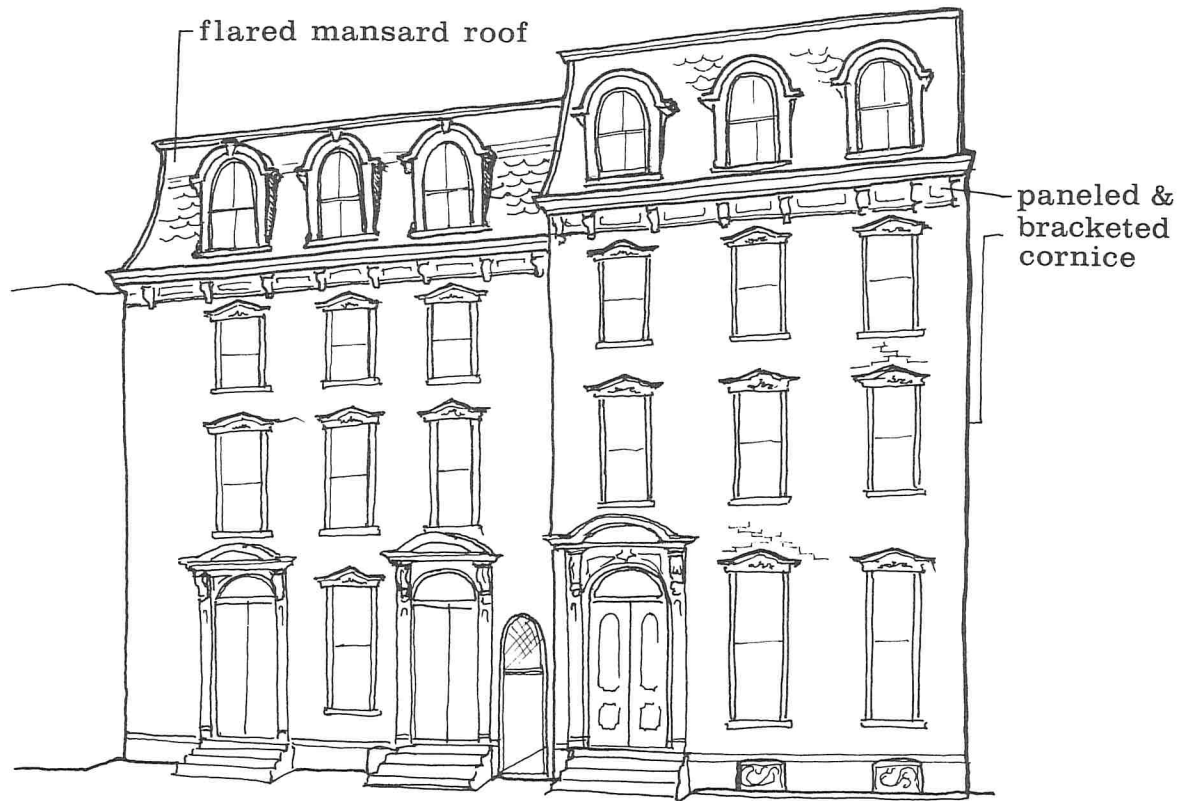
66-68 Broadway – "Millionaire's Row" townhouses with bracket oriel windows and door hoods on consoles.

Second Empire

The Second Empire style gained widespread popularity in America after the Civil War. It was based on the French Renaissance Revival architecture during the reign of Emperor Napoleon III (1852-1870), a period marked by luxury and opulence. The most characteristic element of the style is the mansard roof, with flaring or straight steep pitch. For homes on restricted lot sizes, the mansard roof allowed an extra story without raising the cornice line, thus saving the owner the tax levied on a third story.

Vernacular building forms of rowhouses, single houses and a few commercial buildings make use of the mansard roof, finished in shingle or decoratively cut slate.

- mansard roof
- dormer windows, round-headed
- ornate heaviness in detail
- oversize brackets
- paneled cornice
- segmented arched door and windows



72-74 Broadway



527 Center St.



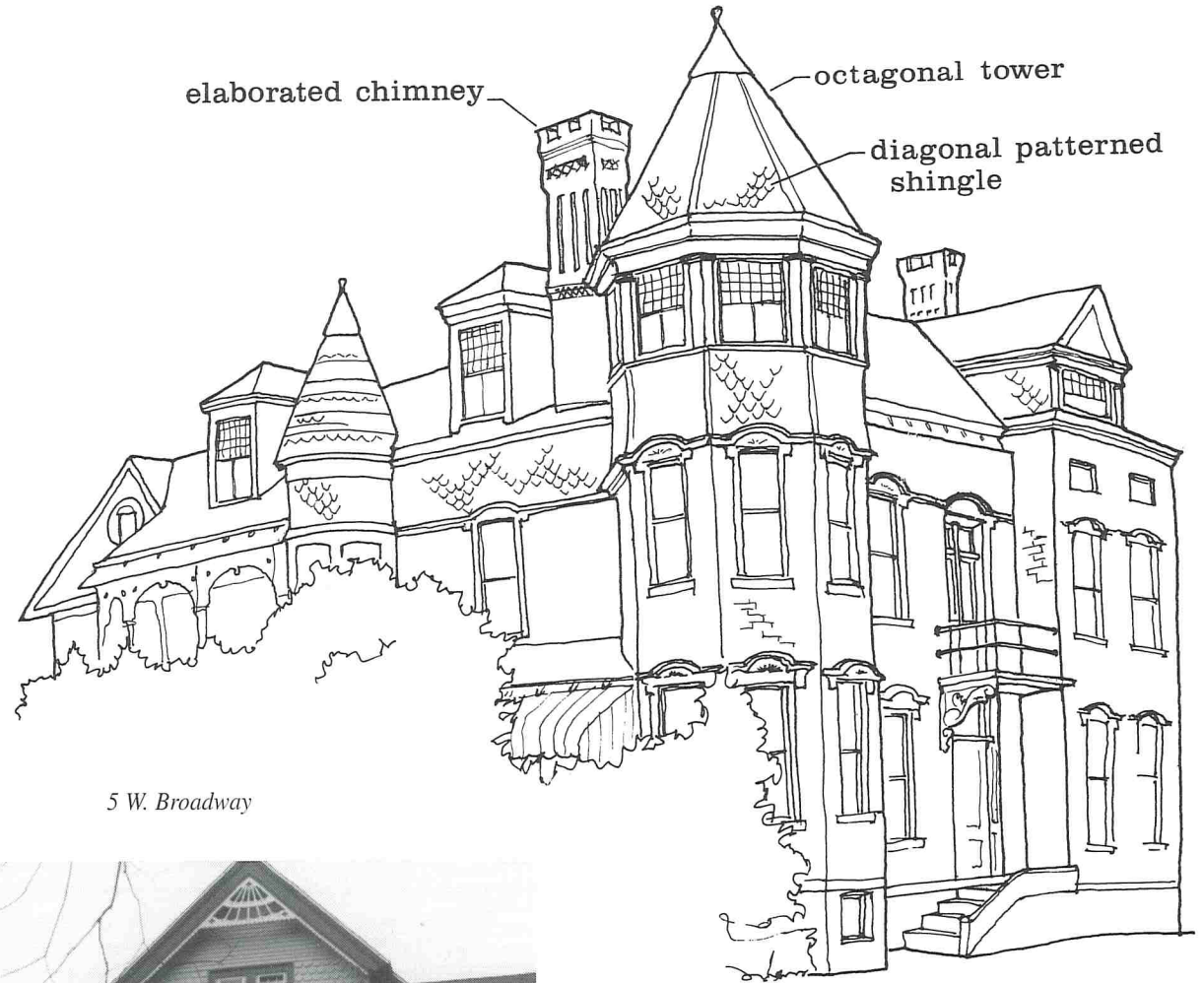
501 North St. - flared mansard roof with corner tower and unusual Palladian-type window dormer

Queen Anne

The Queen Anne style is composed of a wild interplay of textures, materials, forms and color. The ornament was borrowed from both historic motifs—medieval half-timbering and classical garlands and forms from nature – the sunflower and sunburst.

The rich and inventive diversity in form and ornament was a symbol of the new industrial wealth. Cornices, doors, windows, and porches were embellished with ornamental wood details and painted a variety of colors. Floor plans display a great variety with additions, porches, bays, and towers. Queen Anne motifs and windows may be found in the upper gable end of many smaller houses. Examples of larger Queen Anne homes with corner towers may be found on the East Side at 232, 207 and 932 Center Street.

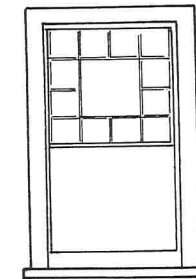
- irregular plan and massing
- mix of wall materials; brick, clapboard, decorative patterned shingle
- high and multiple roofs
- turret and tower
- dormer and bay window
- large porches
- multiple panes in upper sash of window
- jigsaw brackets
- tall, elaborated chimney
- Eastlake ornament, “spool and spindle”, incised and drilled designs



5 W. Broadway



102 Center St.



Queen Anne window

Shingle

The Shingle style house, derived from the Queen Anne, is characterized by a cladding of plain-cut shingles, naturally finished. The aim was to simplify, through a simpler roof form, a reduced number and variety of motifs, enlarged scale and single volumes with rounded corners. This style was popular from 1890's-1910's. Very few examples exist in Jim Thorpe.

- multi-gabled roof with shallow pitch or gambrel roof
- uniform shingle siding
- recessed bay windows
- multiple panes in upper window sash



223 Center St.



89 Center Ave. - gambrel roof with curving shingled wall surface.

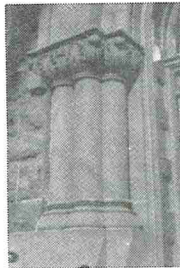
Romanesque

The Romanesque-inspired style became popular during the last quarter of the 19th century, particularly for public and commercial buildings. The Boston architect, Henry Hobson Richardson was most influential and his designs were much copied in the "Richardsonian Romanesque".

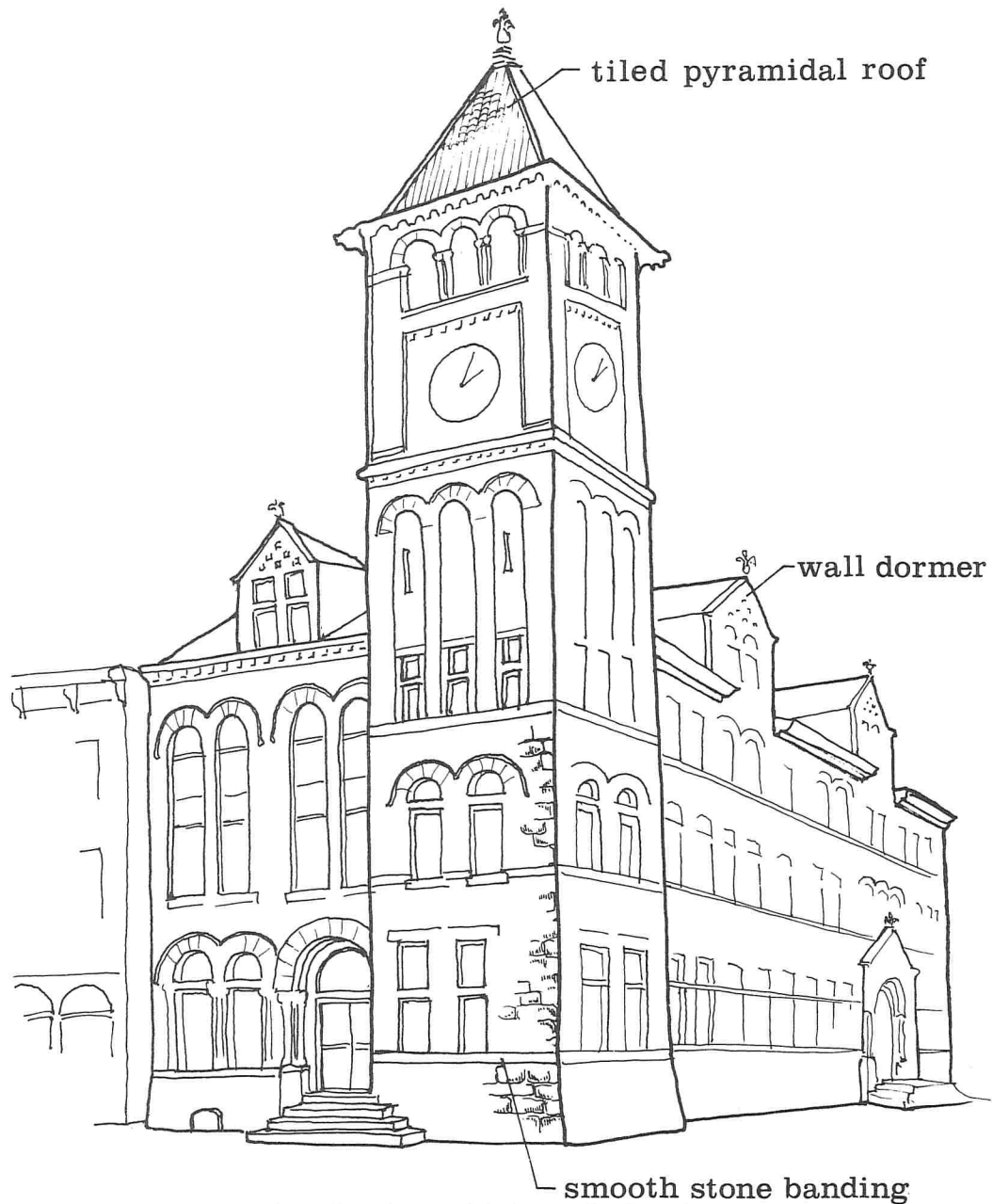
Heavy masonry massing, rich variety in exterior finish and the semi-circular arch are features of this style. Whether stonework or brickwork, the facade is commonly polychromatic, or of different colors, through the use of different colored stone or brick to emphasize arches, lintels, panels and bandings.

Elements of Romanesque style in Jim Thorpe are found in public, commercial and in church designs.

- heavy masonry massing
- rough-cut stone facing
- round-headed windows, groups of two or three
- round entrance arches
- polychromed stonework
- panels and banding in contrasting materials



short stone columns with Romanesque capitals

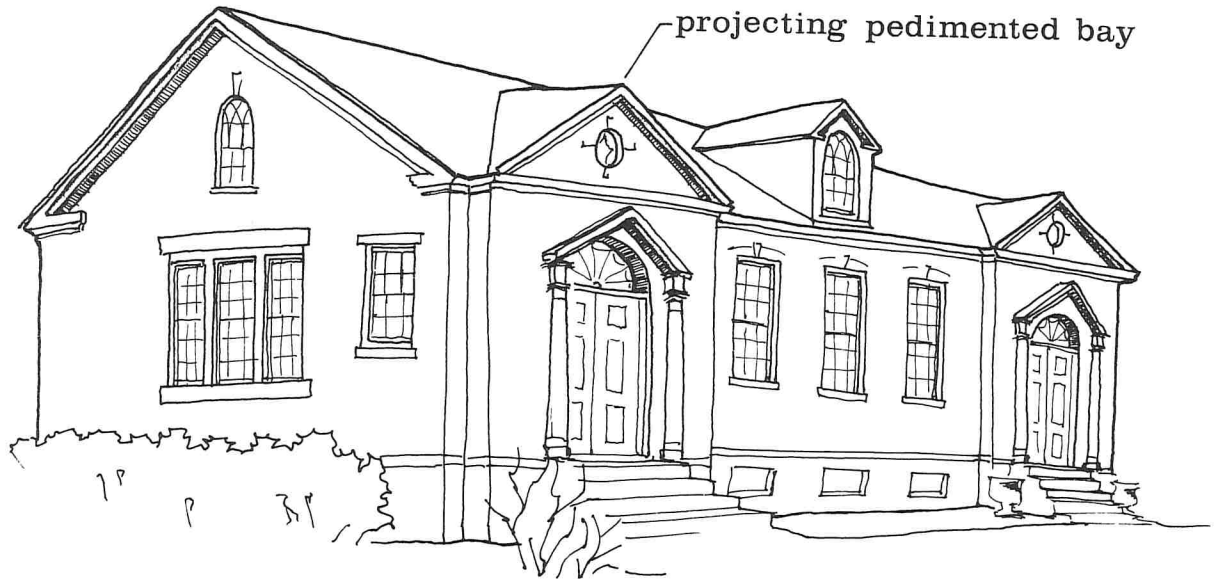


Carbon County Courthouse, Market and Hazard Squares

Georgian Revival

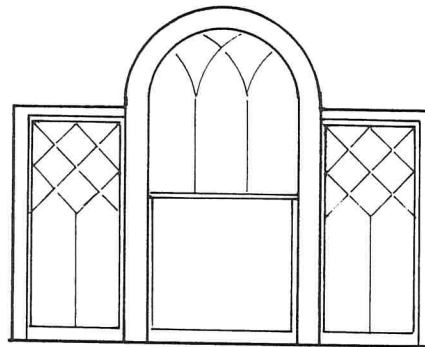
The Georgian Revival was a style based on America's past, attempting to recapture simpler earlier designs of the Georgian era. In Jim Thorpe, elements of the style appear primarily in details; porch, door, windows and cornice treatment, rather than in overall house form. Period of strongest influence - 1890's to 1920's.

- rectangular plan
- symmetrical facade
- flat flush window heads
- pediment over windows and doors
- classical cornice detail (denticulated)
- wide porch with ramped balustrade
- Palladian window

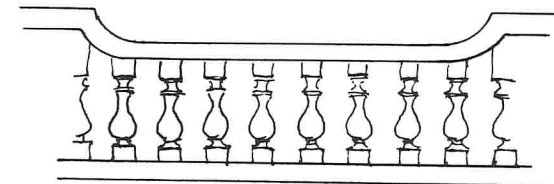


Former St. Mark's Parish Hall, Center and Spruce Ave.

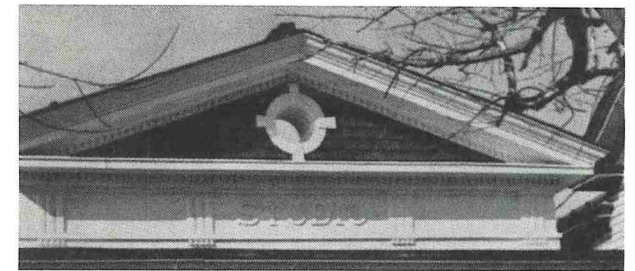
symmetrical facade



Palladian-type window



ramped balustrade

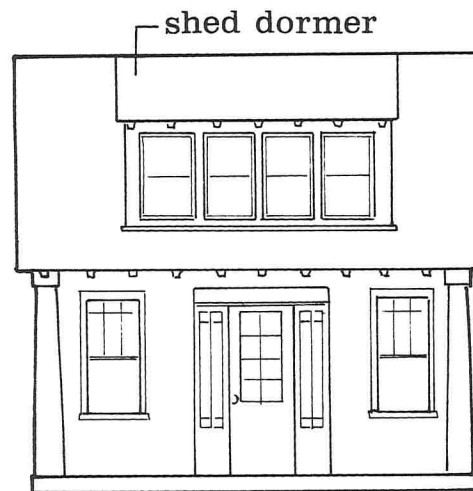
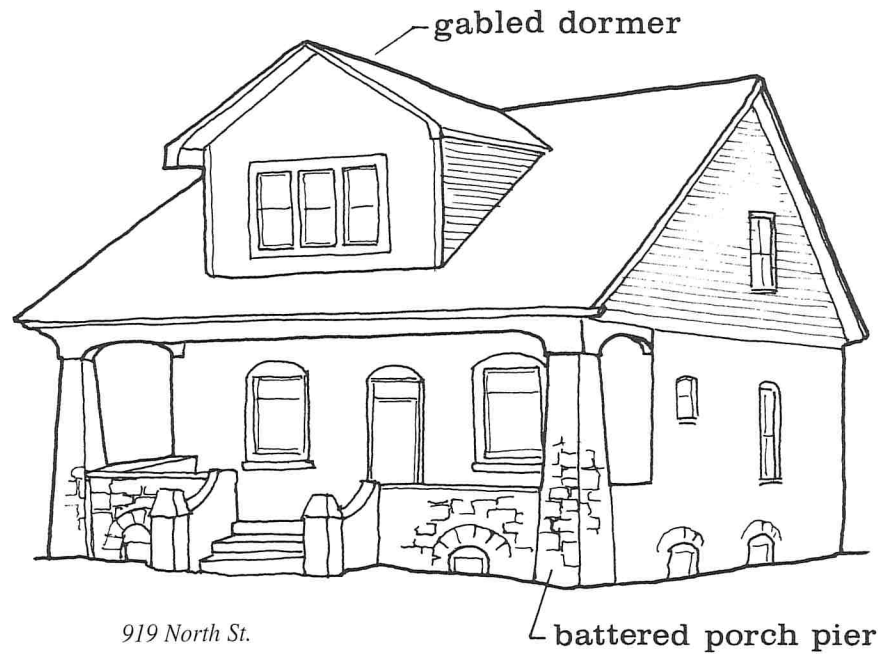


classical pediment with bulls-eye window

Bungalow

The bungalow is a house formed of one and one-half stories with a low pitched broad gable. A wide overhang forms a porch at the front, often with battered or outwardly sloping porch posts. Craftsman detailing is marked by exposed rafters, stick-type posts and knee-brace brackets. The natural quality of materials is emphasized in the wall materials of stone, shingle and stucco. Variations of this style, popular in the 1890's-1930's, are primarily found in East Jim Thorpe.

- horizontal emphasis
- low-pitched gabled roof
- wide overhanging roof forming front porch
- broad three-part window at first story
- large gabled roof dormer

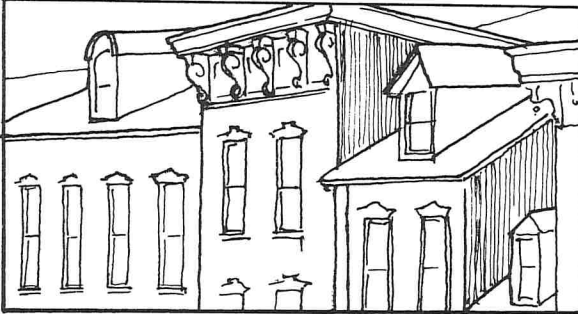


218 South St. (before renovation)

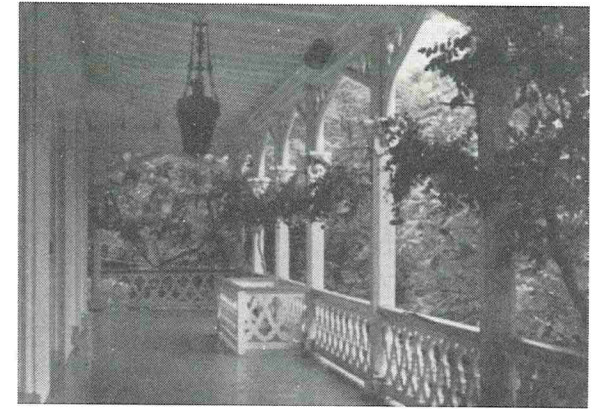


905 Center St.

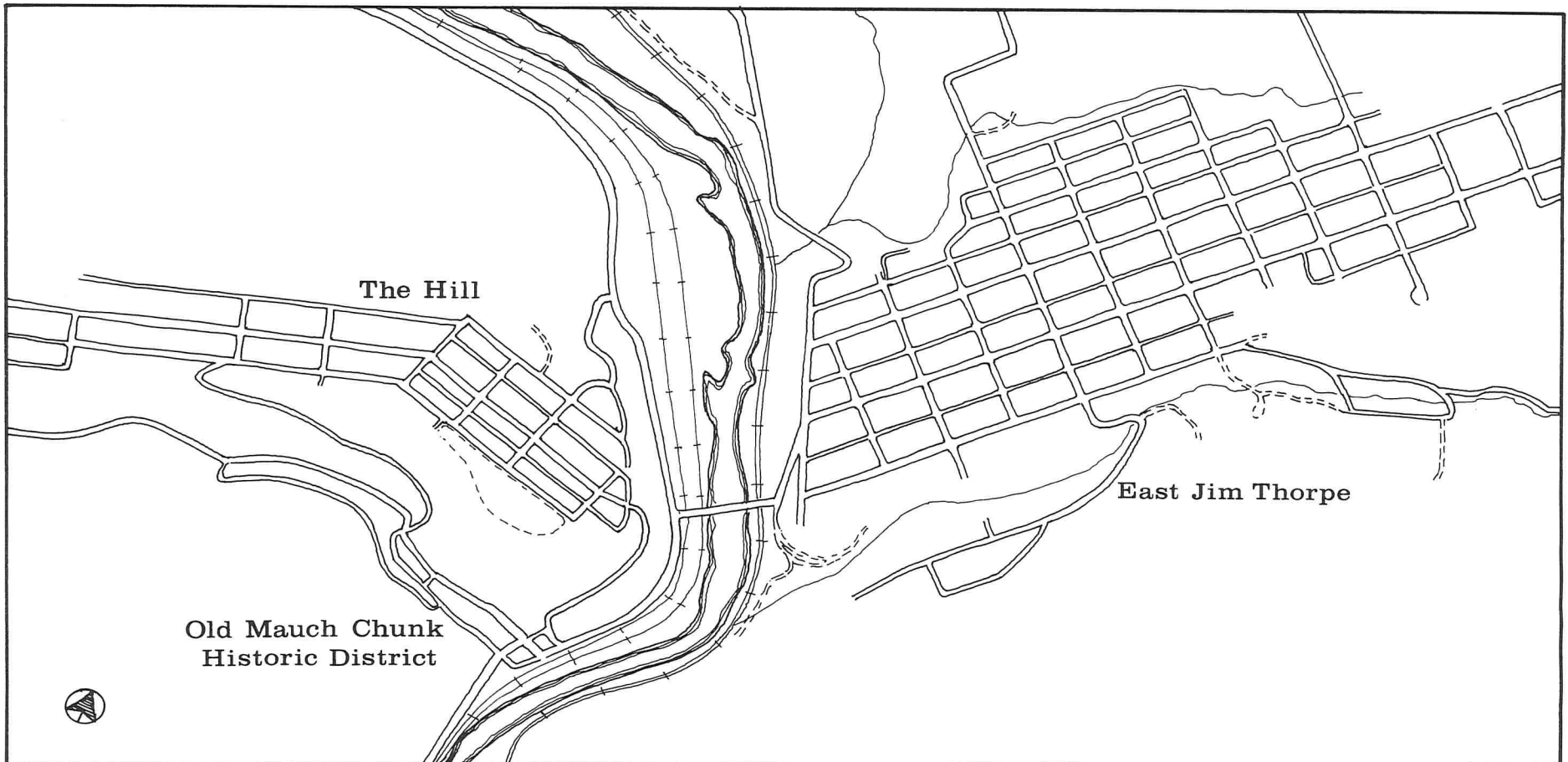
Neighborhoods



The three areas of town, Old Mauch Chunk, the Hill and the East Side, are divided geographically but united through a common past, common building types and stylistic details. The architecture of community institutions such as churches, schools, fire companies and governmental buildings play a big part in defining the character of each neighborhood.



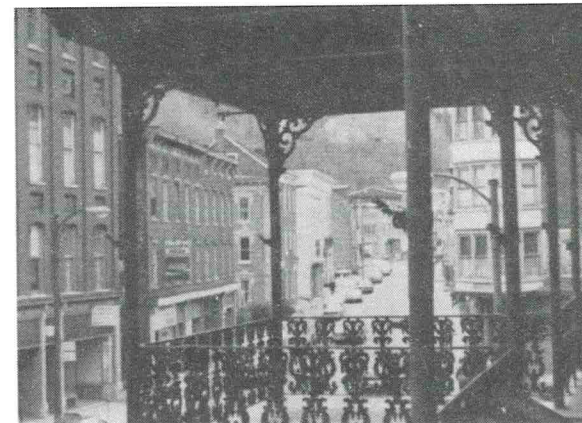
Asa Packer Mansion porch



Old Mauch Chunk Historic District

The District, as the oldest part of town, contains several buildings individually listed on the National Register of Historic Places. There is dense variety in the narrow curving streetscape of Broadway, with its backdrop of stone-walled terraces. Walking down Broadway and Race Street brings an awareness of the variety and richness in detail, ornament and material found in rowhouses,

townhouses, churches and commercial buildings. High Street and High Road boast backyard views overlooking the colorful and irregular roofline of the valley's string of buildings.



View up Broadway from the porch of the Inn at Jim Thorpe.



1



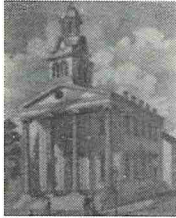
Jersey Central Railroad Passenger Station, 1808. (cover) Built in response to a once-booming passenger train activity, the station, designed by the architectural firm Wilson Brothers of Philadelphia, remains a landmark in the public square with its end tower, large overhanging roof and wide brick arches.

2



Hooven Mercantile Building. Built on the site of a former grist mill, this stuccoed brick warehouse remains the oldest survivor in the downtown area, fronting the south edge of Asa Packer Park.

3



Carbon County Courthouse, 1893. L. S. Jacoby, architect. The classically-inspired courthouse at left, with its spire and columned portico, was built in 1854, replacing the first courthouse, a stone warehouse. It was razed in 1893 and replaced with the present courthouse, built of rough-faced native Rockport sandstone. The oak paneled courtroom features a stained glass skylight.

4



Jim Thorpe National Bank, Market Square. A 1903 Italianate facade renovation united two buildings with an elaborate cornice and cast iron commercial front of arched windows and classical pedimented entry.

5



Former Y.M.C.A., 69 Broadway, 1893. The Broadway House Hotel, 1833, was razed for the present brick building, influenced in design by the revival of classical elements; pedimented windows and doorway, Ionic columned balcony and denticulated cornice.

6



Inn at Jim Thorpe, Market Square. The former American Hotel, built on the site of the White Swan Hotel, which was destroyed in the fire of 1849. The two-story balcony, ornamented with decorative cast iron railing, is the outstanding feature of this brick hotel.

7



"Millionaire's Row". The richly ornamented and varied townhouses on both sides of lower Broadway were built largely between 1860 and 1890. Each reflects the personal tastes of their owners, wealthy families made prominent by their investments in coal, lumber and the transportations industries.

8



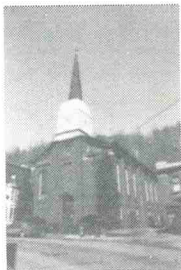
Asa Packer Mansion, 1861. The Italianate mansion, overlooking the downtown, was the home of the pioneer and founder of the Lehigh Valley Railroad and Lehigh University, Bethlehem. The remarkable twenty-room interior, open to the public, has been preserved with its elaborately-carved wood paneling and most of its original furnishings. (Listed as a National Historic Landmark in 1985.)

9

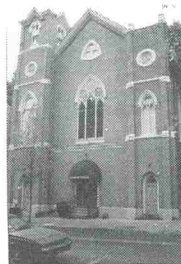


Mauch Chunk Opera House, 14 W. Broadway, 1882. Currently undergoing restoration, the building originally housed a market place with stalls on the first floor with the second floor used as a theater and Borough Hall. The design, by Addison Hutton, featured a tall Italianate-inspired tower projecting from the center front (demolished in 1930's).

10



11



First Presbyterian Church, 20 W. Broadway, 1859. The brick-piered exterior with spire features several Tiffany stained glass windows. The interior was redecorated in 1900 and today houses a gallery.

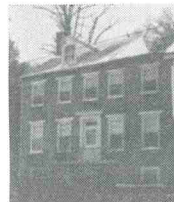
Mauch Chunk Museum and Cultural Center, formerly St. Paul's Methodist Church, W. Broadway. Erected in 1843 and rebuilt in 1873, the brick church is built directly against the rocky hillside behind it. The delicate window tracery is carved of wood.

12



Three Towers Apartments, formerly Mauch Chunk School, 49 W. Broadway, 1885. Three-story brick building featuring three projecting fortress-like towers, wood cornice and elaborate chimneys.

13



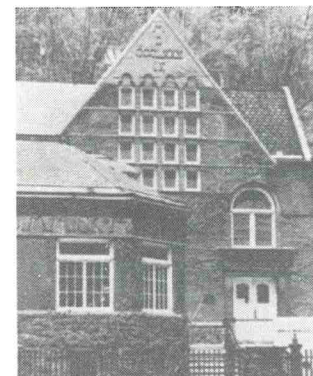
Rev. Webster Residence, 61 W. Broadway, 1844. Typical of the blocky building type of the pre-1849 fire years; three-story brick with double end chimney and simple window treatment. The second-story doorway would originally have been the street entrance by stairway.

14



Harry Packer Mansion, 1874. Built by Asa Packer as his son's wedding gift, the eighteen-room High Victorian brick mansion features an elaborate mansard roof and Italianate detail, with later porch and library additions. The brick carriage house provided two-story access through its siting on the steep hill above the mansion and features two square cupolas.

15



Dimmick Memorial Library, 54 Broadway, 1889. J. Rooney Williamson was the architect of this cottage-style cross-gabled library ornamented with terra cotta panels around doorway, cornice and gable end. It is invitingly set back from the street and enclosed with a wrought iron fence. The interior features a "great hall" reading room, restored after a 1979 fire.

16



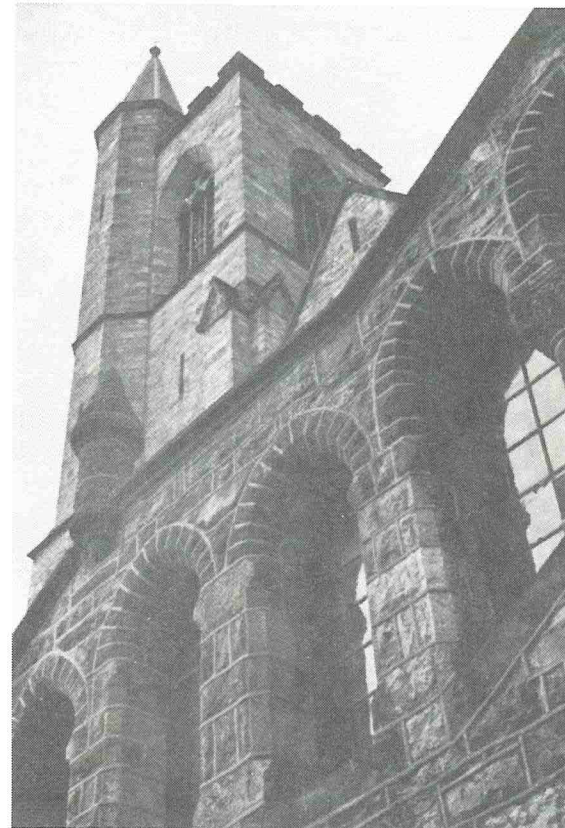
Lehigh Coal and Navigation Building, 1 Market Square, 1884. Addison Hutton designed this High Victorian building to be fireproof, using cast and wrought iron structural units in an open plan with vaulted tile ceilings. The brick-faced exterior is ornamented by stone banding on the first story piers, terra cotta panels and banding in foliage patterns inspired by local trees. Pairs of window arches separated by columns mark the fourth story, topped by a metal cornice and tall elaborated brick chimneys. It has been successfully renovated into apartments for the elderly.

17



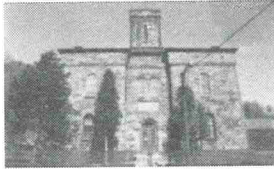
Stone Row, 27-57 Race Street, 1848 (?). Sixteen rowhouses built by Asa Packer for engineers and foremen of the Lehigh Valley Railroad. The three-story stone rowhouse design was individualized by variations in dormer, bay window and Italianate door and window trim.

18



St. Mark's Episcopal Church, Race Street, 1869. This unusual Gothic Revival church, designed by Richard Upjohn, Sr., was built into the hillside on a stone outdoor terrace. The spectacular interior features Tiffany windows, an unusual wrought iron passenger elevator, an ornate baptismal font with gas standards and its original Minton tile floor, made in England. The French caen stone reredos, which was carved in the church, is a copy of the one in St. George's Chapel, Windsor Castle, England. The Parish House addition in 1881, by Addison Hutton, was built as a memorial to Asa Packer by his wife Sarah. The church is a National Historic Landmark.

The following buildings on West Broadway are not shown on the map. Broadway continues its curving path until the dense rowhouses give way to single houses, fewer and further apart. Mauch Chunk Creek is visible along West Broadway before it disappears under the street and buildings.



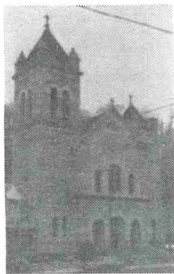
The Old Jail, formerly the Carbon County Prison, 128 W. Broadway, 1869. Edward Haviland was the architect for the jail with two-story skylit balcony interior space and somber exterior of rough-cut stone and round-headed windows. It is similar in plan and appearance to other county jails in Pennsylvania.



Manufacturing Building, W. Broadway. Built originally as a wire manufactory, the rough stone finished building represents one of the few early factories continuing in use.



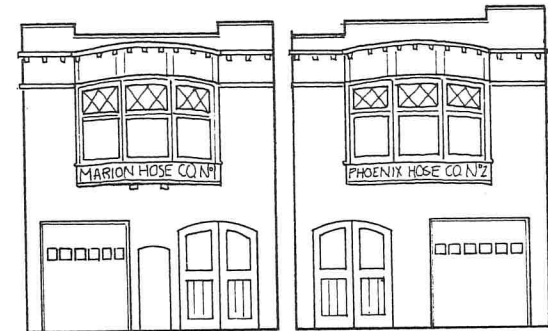
Immaculate Conception School, W. Broadway, 1885. Half of the original brick school remains, with its tower, corbeled brick details, wood cornice and wall dormer. (Demolished)



Immaculate Conception Church, W. Broadway, 1906. Built of white granite with limestone trim, two Romanesque-inspired towers and semi-circular arches. Interior features Carrara marble altar and Munich glass windows.



133-145 W. Broadway

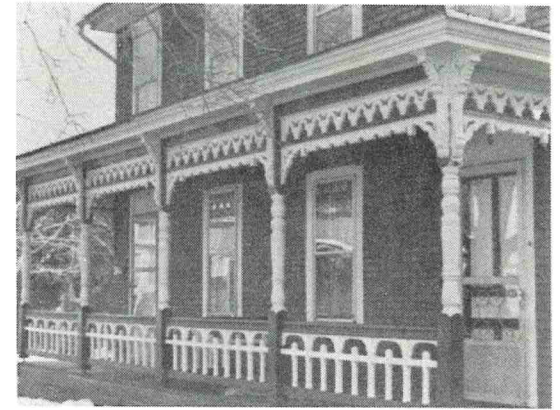


Former Marion Hose Co. #1, 16 Broadway and **Phoenix Hose Co.,** 175 W. Broadway. Later facade renovations to the Marion Hose Company, the first fire company in town, founded in 1853, and the Phoenix Hose Company, 1867, has resulted in a common design, a uniting symbol for all hose companies in the borough.

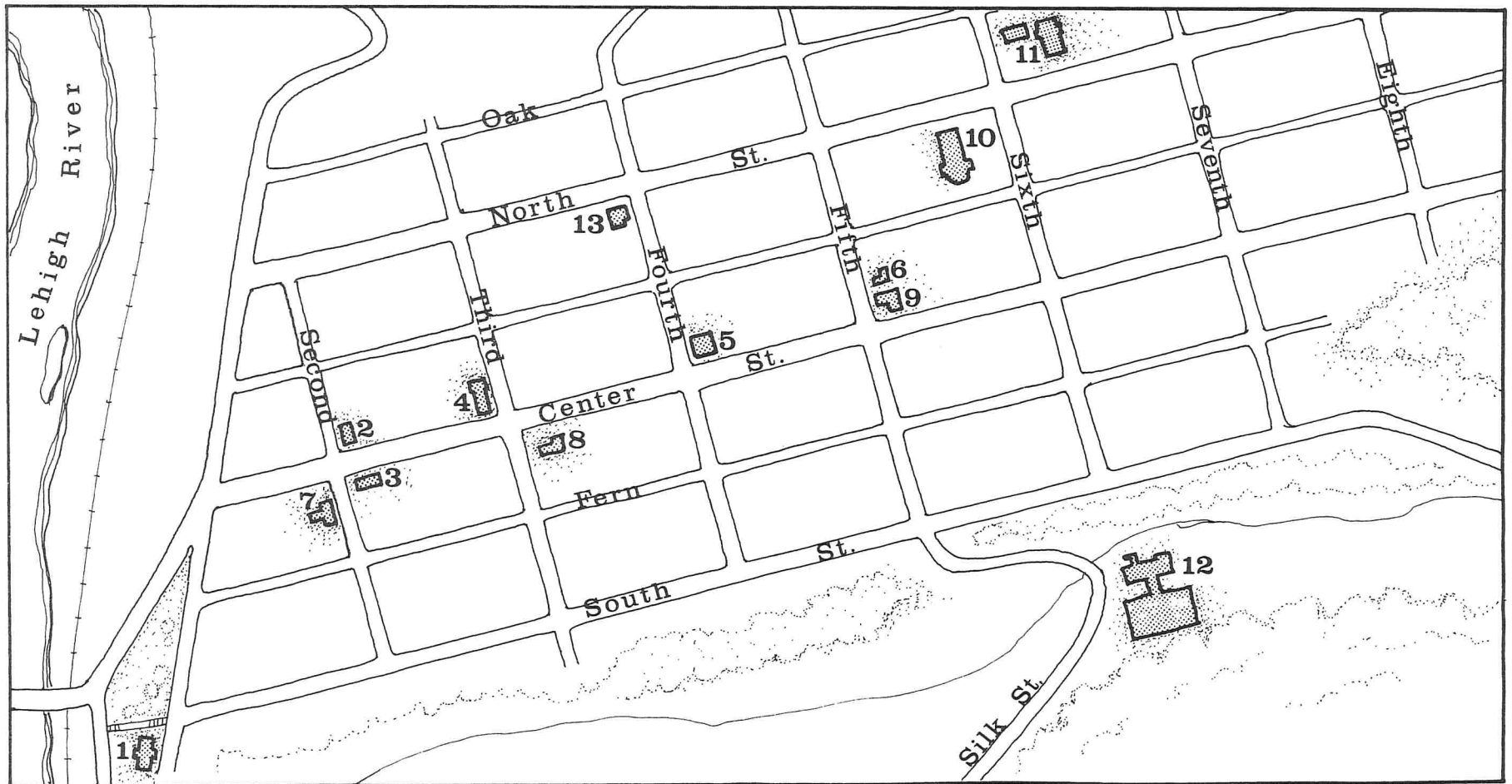
East Jim Thorpe

East Mauch Chunk, as it was formerly named, grew up on the eastern banks of the Lehigh River opposite its sister borough. One cause for this expansion was the scarcity of land available to build on in Mauch Chunk proper. In 1850, the Lehigh Coal and Navigation Company laid out and sold over sixty acres of residential lots. During early years of settlement and growth it became known as "the Kettle", named for the great bowl formed by the surrounding mountains.

The oldest homes include the rowhouses on Front Street and the large single homes along lower Center Street, as the town grew back from the river. Now, as then, it is primarily a neighborhood of homes and community businesses.



428-430 South Street

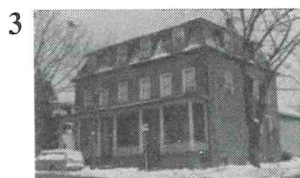




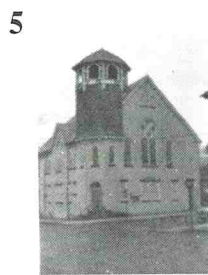
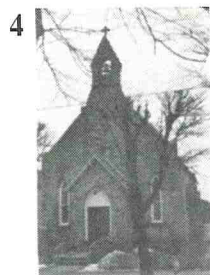
Ruddle House, 16 South St. Brick house with projecting central bay topped with iron cresting, large cornice brackets and Italianate window lintels. Ruddle was the first chief Burgess of East Mauch Chunk and one of its earliest residents.



Center House, 201 Center Street. Three-story brick block was built by Solomon Dreisbach as the first hotel in East Mauch Chunk, shown in Beers Atlas of 1875. Porch with columns and balustrade in a later addition.



204 Center Street, 1850-1870. Two-story brick residence with mansard roof, once housed a hardware store on the first floor of one of the first merchants in East Mauch Chunk.



Former St. John's Episcopal Church, Center and Third St., 1867. Built of rough-faced stone, this early church represents a common Gothic Revival church design with its lancet windows with stone tracery, narrow buttresses and central bellcote (now a residence).

Christ United Church of Christ, (former First Reformed Church), Center and Fourth St., 1893. Blocky brick church featuring a corner shingled bell tower with open round arches and patterned slate roof.



Methodist Social Hall, Fifth St., 1868. This simple L-shaped plan building was the first Methodist church building before the neighboring Grace Methodist church was built in 1886. The frame structure was ornamented with S-shaped brackets and a semi-circular window.

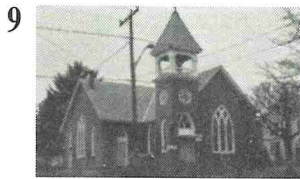
(before renovation)



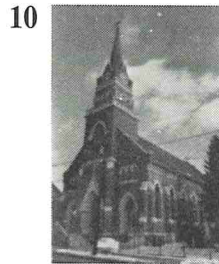
Brodhead Estate, 10 Second St., 1870-1880. Symmetrical five-bay brick facade with dormers and central doorway features a rear two-story L-shaped wooden porch of Tudor arches and trefoil cut-outs.



306 Center Street, 1856. Brick L-plan house with wide cornice supported decoratively with double brackets with pendants. Later porch addition features lattice work and ogee arches of wood.



Grace Methodist Episcopal Church, Center and Fifth St., 1886. Simple brick church with open frame bell tower and simple pointed arch windows and brick buttresses.



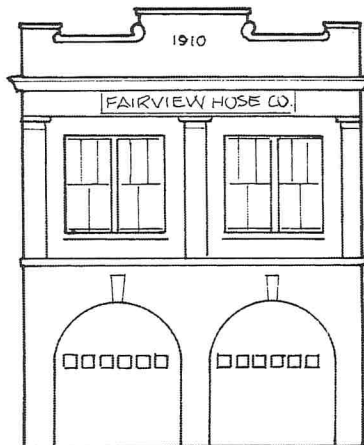
St. Joseph's Roman Catholic Church, North St., 1897. Cross-plan church with five-sided apse is built of grey stone with sand-painted light trim. The tall spire of the clock tower marks it as a distant landmark, visible from all parts of town.



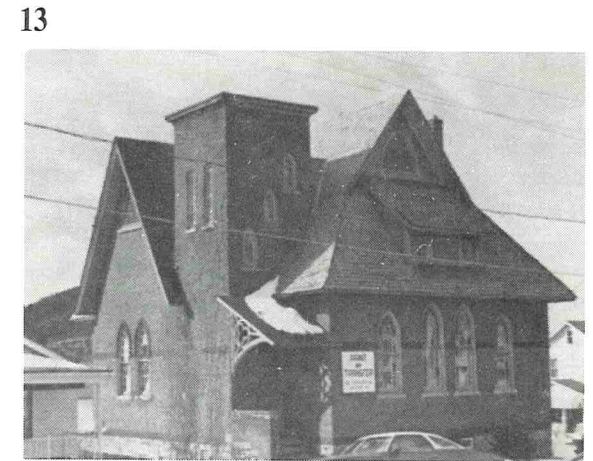
St. John's Evangelical Lutheran Church, North St., 1924-1933. Gothic church in cross plan with two side gables is built of warm-colored local stone and features a crenelated bell tower, contrasting limestone trim, stepped buttresses and stained glass windows with Gothic tracery in wood.



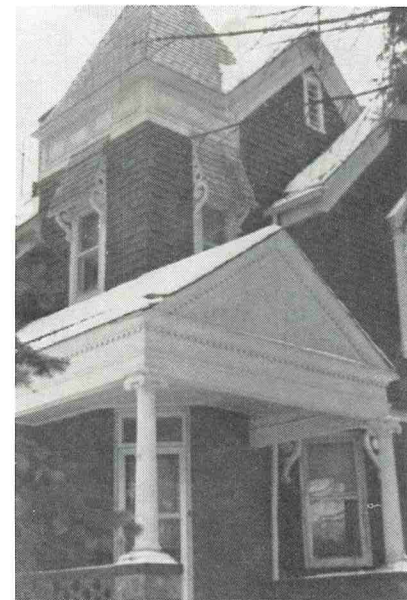
Silk Mill, Silk St., 1888 (?) Originally the Ernest Silk Mill, the large brick complex was once the largest employer in Mauch Chunk. Its 84,000 square feet housed equipment for gearing, spinning, winding, reeling and weaving.



Fairview Hose Company, Ninth St., 1910. Stuccoed version of the other hose company buildings in town with double arched openings and stone capping on second story pilasters and parapet.



Former Unitarian Church, 27 Fourth St., 1893. Complex roof of patterned slate envelopes, the brick block with Gothic lancet windows, large trefoil bracket and black brick banding (now a residence).



932 Center St., Queen Anne style house with square tower, unusual window sunshades with jigsaw detail, arabesque motif on porch gable and Ionic fluted columns.

The Hill

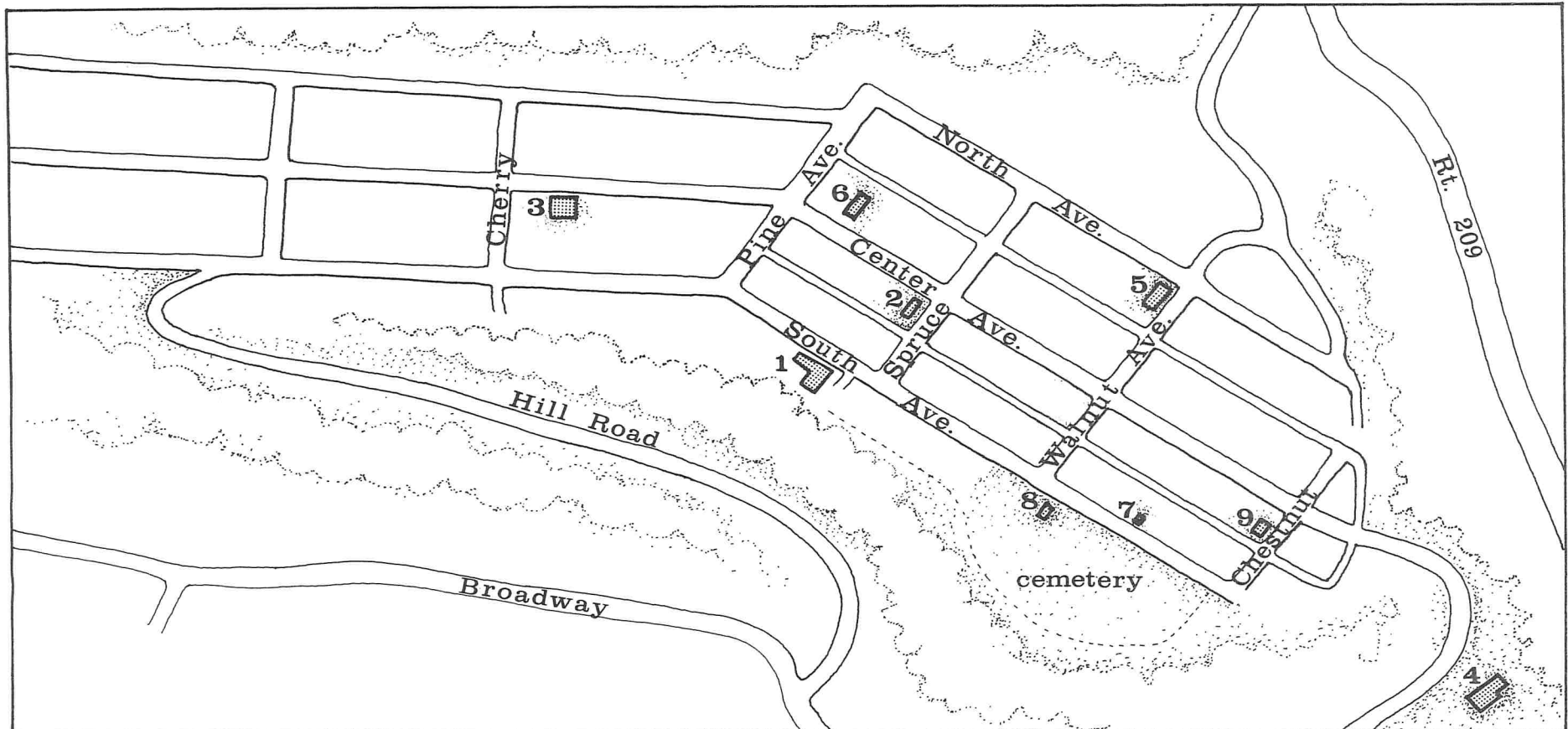
The neighborhood referred to as “the Hill” gets its name from its location on a natural terrace overlooking the rest of town. Originally called Upper Mauch Chunk, it was laid out for building purposes in 1846. Encircled by the Switchback Railroad, it included three hotels, the Excelsior Planing Mill and a sausage factory during the end of the 19th century.

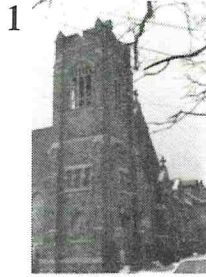
Today, the neighborhood is almost entirely residential. The variety of rowhouses, double houses

and single house design includes many fine examples of wood “gingerbread” porches.



504 Center Avenue

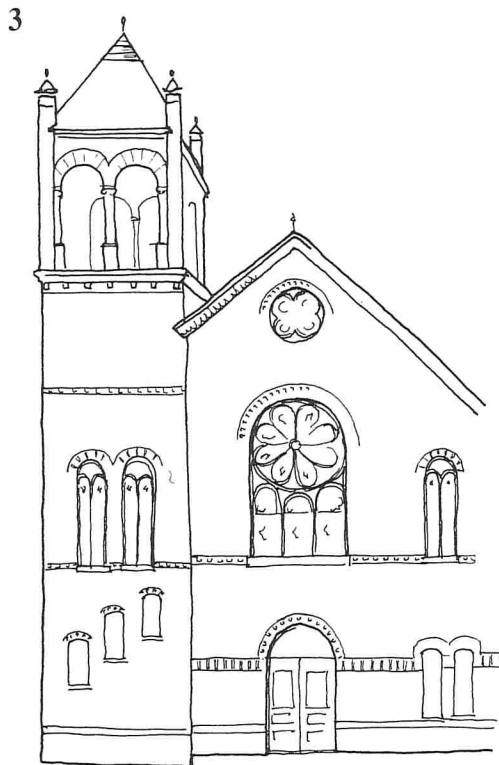




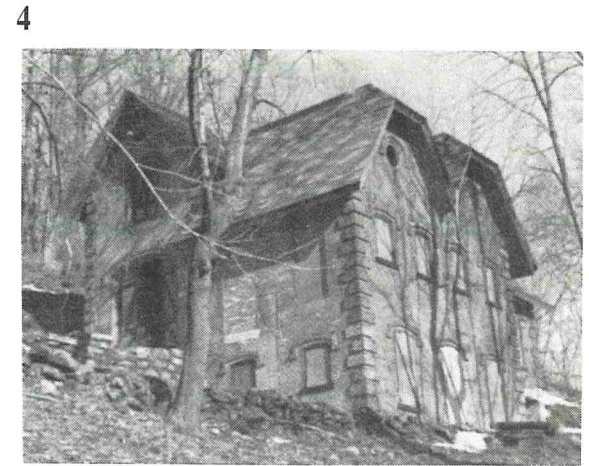
St. John's Lutheran Church, South Ave., 1877-1915. Gothic-inspired church of brown and gray stone with buttresses and parapet capping in smooth limestone. Crenelated bell tower features fine wood tracery in its pointed arch openings.



St. Mark's Parish, Center Ave. and Spruce Ave., 1903. Georgian revival symmetry in Flemish-bond brickwork with two end projecting pedimented bays with bulls-eye windows and a central dormer. Pedimented doorways feature fanlights over paneled doors (private home).



Ebenezer Episcopal Church, Center Ave., 1895. Large brick church featuring central rose-type window and spired bell tower with arched openings. Combination of details in classical cornice molding, decorative brickwork and Romanesque arches.



Carriage House, Kemmerer Park. The only survivor of a hillside which was once an elite location of state-ly mansions. The brick building with double jerkin-headed roof, imitates corner stone blocks, or quoins, in brick and has brick Gothic hood moldings over segmentally-arched windows.



Former Neast House, 29 Walnut Ave., 1872. Renovations in the 1890's made Charles Neast's Queen Anne home an advertisement for his planing and lumber business. Examples of his workmanship included a variety of decorative shingle patterns, various bay window shapes, window tracery, balustraded wrap-around porch, projecting "shingle style" gambrel and corner tower (private residence).



Diligent Hose Company, Center Ave., 1930. Design of the two Broadway hose companies reappears in the yellow brick facade with rounded wood upper bay, gold name letters, wood cornice and stepped parapet.



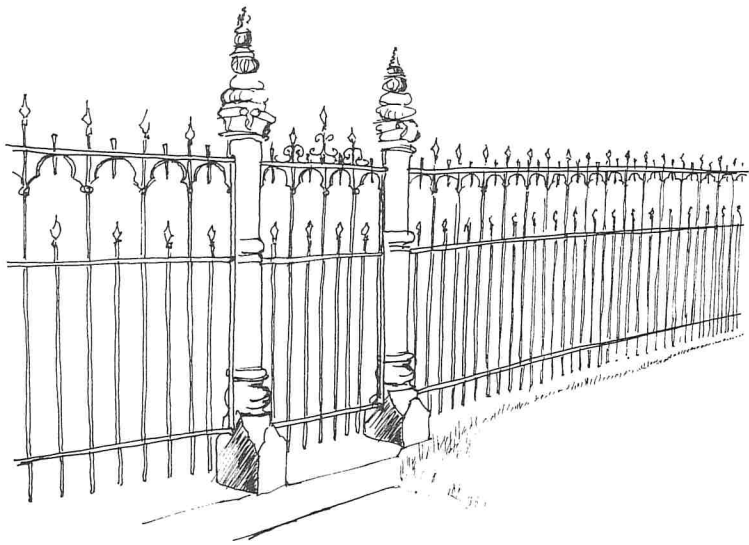
226 South Ave., 1850-1860. Survivors of early frame mining company housing for workers. Simple row-house design with little ornament.



Internment Chapel and Cemetery, South Ave. Gothic-inspired stone chapel built in 1823 features stained glass with a side octagonal tower, gargoyle water spouts, foliated stone carving at cornice and around front door. A walk through the hillside cemetery will reveal many interesting examples of "grave-stone architecture".



9 Chestnut Ave. Italianate features of front gable, round-headed window, brackets and triangular window heads are combined in this modest five-bay house.



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